WHITNEY REVIEW 1976/77

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WHITNEY REVIEW 1976/77

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1-June 30). Compiled by the Museum staff, it is not a formal report but is intended to record events of general interest.

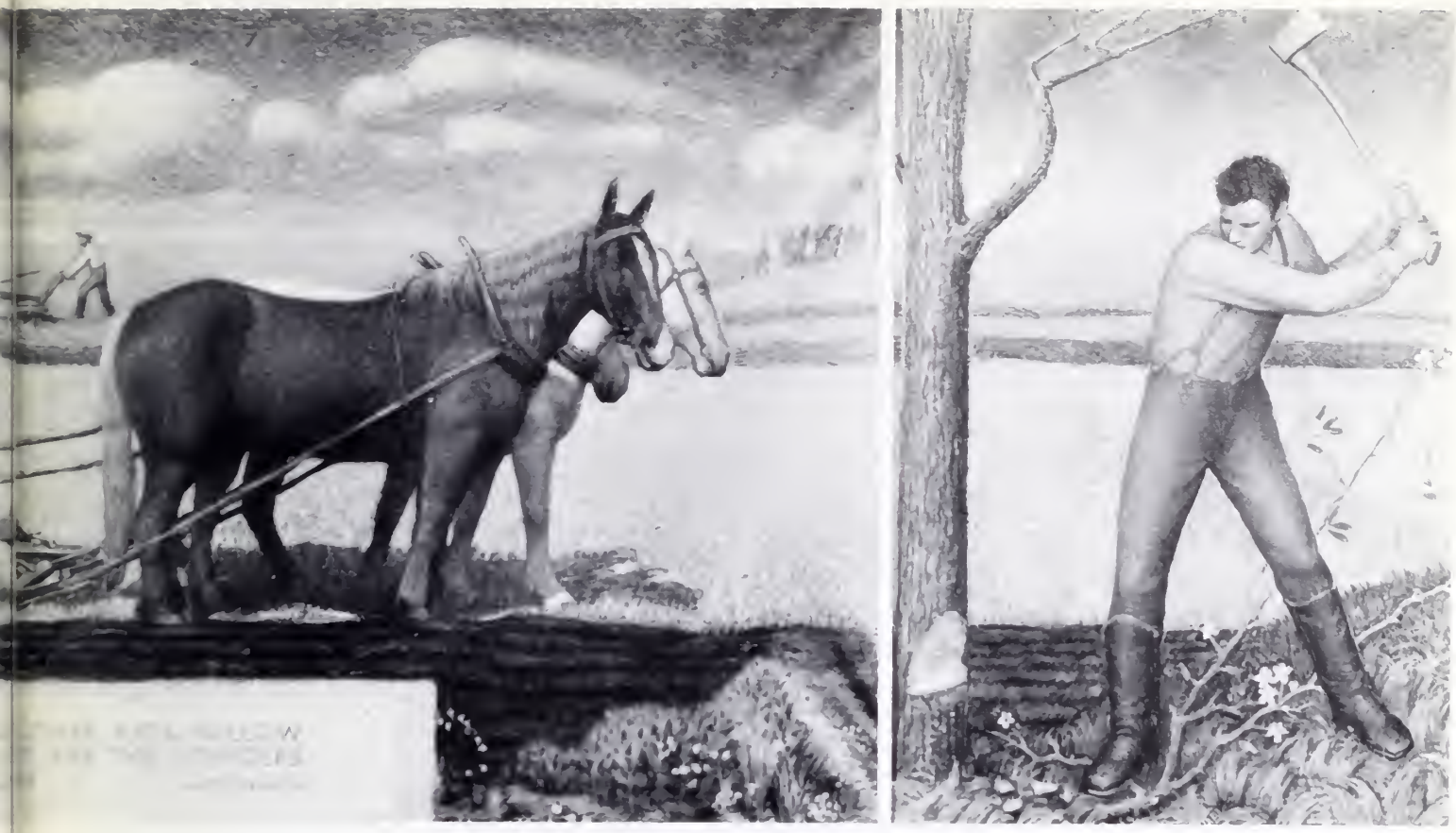
Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, New York 10021
Telephone (212) 794-0600

Hours: Tuesday 11-9, Wednesday through Saturday 11-6, Sunday 12-6

Admission: $1.50; Tuesday evenings, free, made possible by a grant from Mobil Oil Corporation; children under 12 accompanied by an adult and senior citizens admitted free. Annual unlimited admission pass: $20.00. Annual student pass: $5.00

All photographs by Geoffrey Clements, unless otherwise noted

Designed by Clifford Eveleigh, Manufacturers Hanover Trust Co.
Printed by Seaward-Edison Corp., New York



Grant Wood. *Study for Ames Mural*, c. 1935-39. Colored pencil, chalk, and pencil on butcher paper; triptych, 22¾ x 80¼ inches (overall). Promised gift of Mr. and Mrs. George D. Stoddard. 2.76. Photos by Charles Uht

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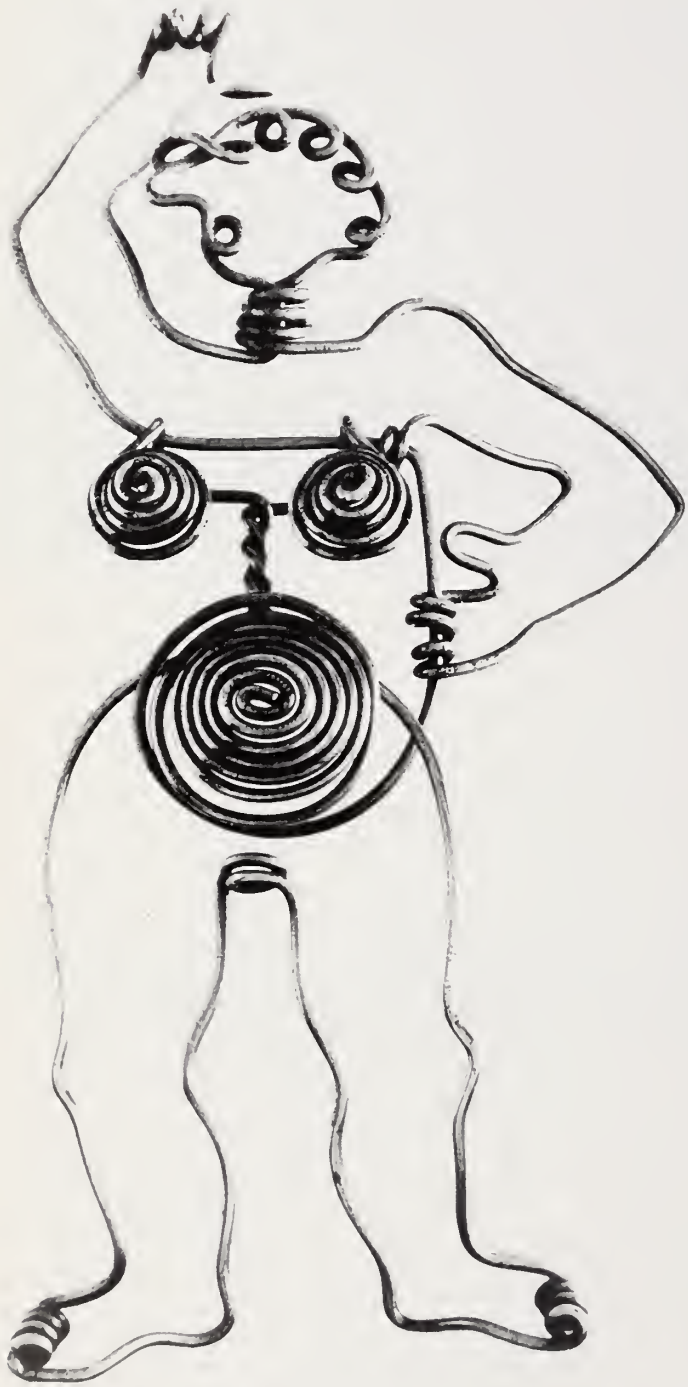
Produced by Manufacturers Hanover Trust Company

Calder's Universe

Alexander Calder (1898-1976)



Alexander Calder. *Belt Buckle*, 1935. Brass, 8 x 5 x ½ inches. Gift of Mrs. Marcel Duchamp in memory of the artist. 77.21. Calder made this innovative belt buckle in Paris as a gift for Mrs. Duchamp. Sandy and Louisa Calder were friends of the Duchamps, and it was Marcel Duchamp who, in 1932, invented the name "mobile" for Calder's new type of mechanized sculpture.

During this year all of us at the Whitney Museum participated in an event unparalleled in our history. The retrospective exhibition of the work of Alexander Calder, which opened on October 14, 1976, and the book-catalogue, *Calder's Universe*, combined total involvement by the artist and overwhelming response by the public. As we installed the works it was not unusual to see Calder walking along Madison Avenue holding a paintbrush, on his way to the Museum to touch up a work in the show. The Whitney Museum Calder team of four people worked with him for over two years to prepare the book and exhibition, all of which he seemed to enjoy thoroughly. Our appreciation and the love of his friends was expressed at a gala dinner party on October 20 attended by his life-long friends—famous people in all of the arts—who sang the songs that he and his wife, Louisa, requested, and danced with the happiness of a very special occasion.

Calder died on November 11, 1976, and we mourned him with the realization that the happiest Whitney exhibition had become the memorial tribute to his genius. He died at the peak of his creative energies, the morning after a trip to Washington to make final arrangements for a commission. His family wished that all the activities planned in connection with the exhibition proceed as scheduled so that the pleasure he had brought to us and to his enormous audience would continue.

A Memorial Service was held at the Museum on December 6, 1976. Chairs were placed throughout the fourth floor gallery and when the guests arrived they quietly moved them to surround his family. The evening began with a performance of the violin solo *Chaconne* by Johann Sebastian Bach played by Alexander Schneider, and then James Johnson Sweeney, Saul Steinberg, Robert Osborn and Arthur Miller paid tribute to the artist. Mr. Sweeney said, "Though the dancer has gone, the dance remains," and we looked up at the bright mobiles moving gracefully overhead.

Georgia O'Keeffe made a special effort to be with her friend Sandy Calder at the dinner in his honor held at the Whitney Museum on Wednesday, Oct. 20, 1976. Photo © The New York Times.

Report of the Chairman

Howard Lipman

This is my last letter to you as President of the Museum and I am happy to report that the fiscal year just ended was the most successful in our recent history. This is due almost entirely to the enormous popularity and success of Calder's Universe. More than 300,000 people visited the Museum during the period that the exhibition was on view; many thousands more will have an opportunity to enjoy it in Atlanta, Minneapolis, and Dallas. A slightly smaller version will also travel to other American cities during the next year and a half.

There is more for me to say to you, however, than merely a word or two about this year's success. As I retire from my three years as President of the Museum, I am particularly pleased about two major accomplishments. The first of these is the progress in implementing the report of the Planning Committee. I have mentioned this in the *Whitney Review* for each of the last two years. I will now say only that the study of our report is nearing completion and many of its recommendations will shortly be carried out. This will be the major business before the Trustees during the coming year.

The second matter of importance which, along with planning for the future, is vital for the Museum is the strengthening of the Board of Trustees. In the last three years we have elected fourteen new Trustees. Seven were chosen this past year. They are Edwin A. Bergman, Ms. Geanie Faulkner, Mrs. Sondra Gilman, Robert F. Greenhill, Mrs. Berthe Kolin, Leonard A. Lauder, and Mrs. Frances A. Lewis.

Although much else has happened during my term, these two achievements give me the greatest personal satisfaction. I am certain that they will ensure the wise and fruitful conduct of the Museum's affairs in the years to come.

In leaving the Presidency I thank all the Friends of the Museum who have been so cooperative and active during my term. Your new President, Flora Irving, has already devoted years of dedicated thought and effort to the Museum; her personal warmth and sound judgment will now surely make the Whitney's future the very best.

New Trustees

Edwin A. Bergman is president and chief executive officer of U.S. Reduction Co. A nationally known collector of contemporary art and a founder and past president of Chicago's Museum of Contemporary Art, he also serves on, among other boards, the Board of Directors of the Archives of American Art of the Smithsonian Institution. Born in Chicago in 1917, he was educated at the University of Chicago from which he received a B.S. degree in Business Administration. He is married to the former Betty Lindenberger.

Ms. Geanie Faulkner has been the Executive Director of the Harlem Cultural Council since 1972. Under her tenure a number of major visual arts projects have been undertaken including the coordination and installation of the *Tree of Hope* in Harlem; the acquisition of paintings and sculpture of lesser documented artists for the Schomburg Collection and the coordination and installation of Richard Hunt's *Harlem Hybrid* in Roosevelt Park. She received her B.M. and M.M. in Music from Catholic University in Washington, D.C. She is a trustee of the Schomburg Collection of Black Art and History, The National Assembly of Community Arts Agencies, and The Fine Arts Federation.

Mrs. Sondra Gilman, a well-known collector of contemporary American art, has been an active member of the Whitney Museum of American Art, serving on the Council of the Friends, the Committee on the Collection, and the Hospitality Committee. A Fine Arts graduate of Syracuse University, she is married and has two children. In 1976, she entered the field of film production. She is currently completing a feature film and is involved as well in the creation of three television specials.

Robert F. Greenhill, a member of the Finance Committee of the Whitney Museum, has been a Partner of Morgan Stanley & Co. since 1970. Born in Minneapolis in 1936, he received his B.A. from Yale University in 1958 and did post-graduate studies in 1962 at the Harvard University Graduate School of Business Administration. A member of the Council on Foreign Relations, he is married and has three children.

Since 1966, when she became a member of the Friends of the Whitney Museum, Mrs. Berthe Kolin has been a prominent figure in the Museum's affairs. Among other activities, she has served on the Committee on the Collection and been a Co-Chairperson of the Friends Council. She is a member of the Executive Board of Channel 13 and the Board of Trustees of Phoenix House. A collector of art for many years, she received her degree in Art History from the Louvre.

Leonard A. Lauder, President of Estee Lauder, Inc., since 1972, is an important collector of American art and a citizen devoted to the welfare of the New York City community. As a Friend of the Whitney Museum, he formerly served on the Committee on the Collection and now is a member of the Drawing Committee. He and his wife, Evelyn, are Directors of the Estee and Joseph Lauder Foundation which has concentrated its efforts on the construction of children's playgrounds. He is particularly concerned with the problem of drug addiction and has worked closely with such treatment and rehabilitation centers as Phoenix, Odyssey, and Fountain Houses. He received his education at the University of Pennsylvania and the Columbia Graduate School of Business.

Mrs. Frances A. Lewis, a prominent businessperson who combines a keen interest in the arts with community activities and a full family life, is Executive Vice President of Best Products Co., Inc., in Richmond, Virginia. A member of the Advisory Board of the Institute of Contemporary Art of the University of Pennsylvania, she is also a trustee of the Chrysler Museum in Norfolk, Virginia, and the Virginia Environmental Endowment. Born in 1922, Mrs. Lewis received her B.A. from the University of Michigan and did graduate work in economics at Harvard University. She is married to Sydney Lewis, Chairman of the Board and Chief Executive Officer of Best Products Co., Inc., and they have three children and three grandchildren.

Thomas Hart Benton. *Poker Night—from A Streetcar Named Desire*, 1948. Tempera and oil on panel, 36 x 48 inches. Promised gift of Mrs. Percy Uris. 5.77. The work of this well-known American Regionalist has long been associated with the Whitney Museum. In 1932, for the Library of the Museum's first home on West 8th Street, Benton painted a series of murals, *The Arts of Life in America*, which are now in the New Britain (Connecticut) Museum of American Art. Over the past years, the Whitney Museum has been helped in many ways by Mrs. Uris and her late husband, particularly through their continuous support of the Downtown Branch which opened in 1973 in a Uris Buildings Corporation building.

Remarks by the President

Flora Miller Irving

At the Annual Meeting of the Whitney Museum of American Art held on Wednesday, May 18, 1977, Flora Miller Irving, granddaughter of Gertrude Vanderbilt Whitney, founder of the Museum, was elected President of the Whitney Museum. The following is her salute, presented at a dinner that same evening, to the three presidents who have preceded her: her mother, Flora Whitney Miller, David M. Solinger, and Howard Lipman.

Thank you, and welcome: to the three Presidents and their families; to the old and new members of the Board; to the charter members of the Whitney Circle; to the members of the staff of the Whitney; and to all other friends.

I had prepared ten pages of commentary on each of our Presidents, but my husband reminded me that this is a dancing party, so I've cut it down to about one—but I would be delighted to go on and on, privately, about any one of the Presidents to anybody who would care to listen.

I want to pay tribute to my distinguished predecessors. First, to my grandmother, Gertrude Vanderbilt Whitney, herself a sculptor, who brought the Museum into being. In announcing the new Whitney to the public on January 3, 1930, she recognized the need for historical background in a museum collection, stating her plans to eventually acquire works to form a comprehensive portrayal of this country's art. She went on to say, however:

It is not as a repository of what Americans have done in the past that the Museum expects to find its greatest usefulness.... Ever since museums were invented, contemporary liberal artists have had difficulty in "crashing the gate." Museums have had the habit of waiting until a painter or a sculptor had acquired a certain official recognition before they would accept his work within their sacred portals. Exactly the contrary practice will be carried on in the Whitney.

Her dedication to living artists is well known, I believe, and a generation of painters and sculptors found a warm and personal welcome on 8th Street, as well as space for their work, often a sale, a forum for discussion—even food and drink and fun!

Flora Whitney Miller carried on her mother's work. It was she who recognized the importance of remaining independent, who had the courage to turn down affiliation with the Metropolitan Museum. This would have solved the financial problems of *that* time, but would also have swallowed up our individuality, destroyed our integrity, and thus betrayed the ideals of the original Whitney. Under her presidency the necessary decision was made to move from 8th Street to 54th Street, with the new building occupied in 1954. I believe that her close rapport with the Directors with whom she worked—Juliana Force, Herman More, Lloyd Goodrich, and Jack Baur—set an example in cooperation which would be hard to surpass. She welcomed with warmth and gaiety the growing number of supporters who came on the scene with the move from the Village, and created an ambience for a new burgeoning of spirit. Her openness to new friends, new ideas, new forms of art, her unique charm and infectious enthusiasm have made her a beloved President, Chairman, friend, and mother!

Also during this time, partly inspired by David Solinger, the Friends of the Whitney Museum came into existence. This signaled what was probably the major change in the Museum's history to date; by welcoming outside support, the possibilities of acquiring works of art of quality and of mounting excellent exhibitions multiplied. From being a family museum, the Whitney became a public institution, with greater responsibilities to a wider public, and larger ambitions. The first group of non-family Trustees joined the Board in 1961. Revitalized, we took a large leap uptown to 75th Street, showing confidence and faith in the future inspired by this enlarged group.

In 1966, David Solinger was elected President. Instrumental in forming the Friends of the Whitney, he had taken a leading part as a Trustee in the drive for this building. He had the vision to understand and implement the structuring of the internal organization needed to run this much larger operation, a truly challenging job. He did it with skill and efficiency, reducing much of the trauma inherent in extremely rapid growth, and providing leadership in an exciting transitional period. During David's tenure many of our finest acquisitions were made, especially in the Abstract Expressionist area. His talents in the legal, financial, and art worlds have been, are, and will be enormous assets to this Museum.

Howard, I feel that in a mysterious way you have fulfilled a dream of my grandmother's. You and Jean have made us the possessors of *the* outstanding collection of American sculpture. How happy she would have been to know this. In this sculptural, beautiful building we rejoice in your vision, in the generosity and knowledge and love that you have lavished on this institution, giving not only works of art but your wise leadership as well. One of your first acts as President was to head the search committee for a new Director, and in finding Tom Armstrong and persuading him to come here, you have initiated a new era at the Whitney. The long-range planning committee was your brainchild, providing us with the objective views of an astute and imaginative group of knowledgeable outsiders to help us chart our future. Triumphing over financial difficulty in these times of crisis for all art museums, you have provided us with an enlarged Board, stronger than ever, which is looking to the future of the Whitney with a spirit of optimism and faith, and determination to achieve our challenging goals. You, Howard, inspire us all to live up to your own high standards of integrity and excellence.

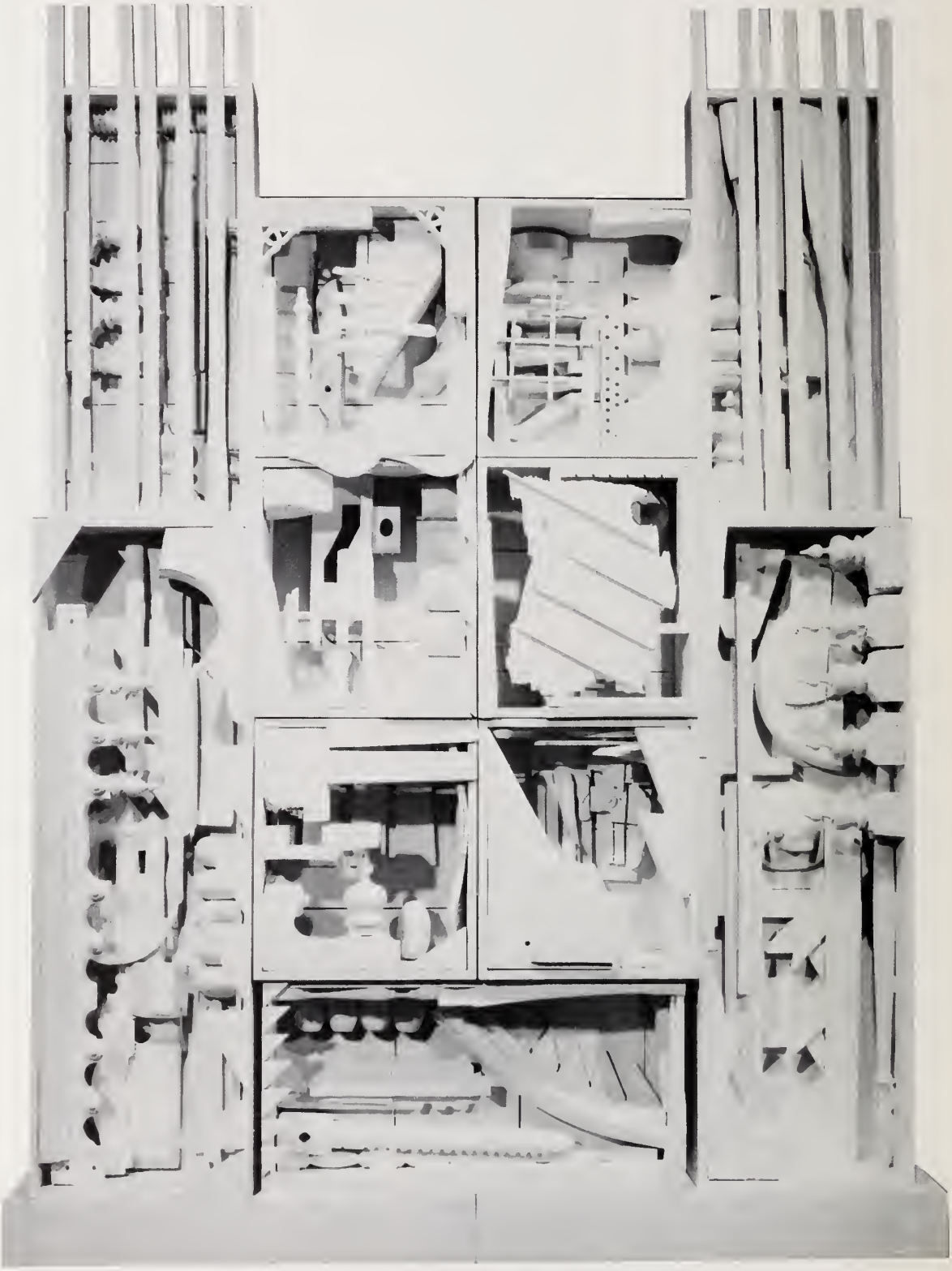
Pondering the past always leads to the future. The future as the past, depends largely on the Director and staff—and in Tom Armstrong we have a gifted and energetic leader, a man dedicated to excellence and growth, who has chosen a young, brilliant, and vital staff to carry on—in all areas of the Museum, the work so ably started by others.

I envision a great institution which retains its person-ality (as well as its men-tality), a mu-eum where art *take-* place as well as is placed; a building which welcomes people from all over the city; an intellectual and creative center for American art, revealing the visions of today's artists against a background of all American art, primarily that of the twentieth century. If ever doubts arise or difficulties depress, I walk through the galleries, looking not only at *what* is around but also at *who* is there. Always, I come away with a renewed conviction that creative artists are at the heart of our culture, and those who view their work with open minds and hearts will find beauty, ugliness, joy, suffering, and humor. They will also find understanding, and the questions that we all need to ask.

Leo Steinberg has written, "Contemporary art is constantly inviting us to applaud the destruction of values which we still cherish, while the positive cause, for the sake of which sacrifices are made, is rarely made clear." We hope to contribute to that clarity.

Thank you, Mum, David, Howard, for bringing your great gifts to bear on this institution—I know they will inspire the rest of us, always, to keep the heart of the Whitney beating.

Robert Henri. *Gertrude Vanderbilt Whitney*, 1916. Oil on canvas, 50 x 72 inches. Promised gift of Mrs. G. Macculloch Miller. 30.77. This portrait of the Museum's founder is one of Henri's strongest works and represents an outstanding addition to the Permanent Collection. The painting has recently been made a promised gift by Flora Whitney Miller, Mrs. Whitney's daughter, who served as President of the Board of Trustees from the time of her mother's death in 1942 until 1966. During her period of leadership, the Museum relocated twice into new buildings, in 1954 from 8th Street to 54th Street and in 1966 to the present building designed by Marcel Breuer.



Louise Nevelson. *Dawn's Wedding Chapel II*, 1959. Painted wood, 116 x 83½ x 10½ inches. Gift of the Howard and Jean Lipman Foundation, Inc. 70.68. The generosity of Howard and Jean Lipman has enabled the Museum to form an outstanding collection of 20th-century American sculpture. Their gifts over the years number more than one hundred works and represent a broad range of the styles and mediums of contemporary sculpture. Howard Lipman, now Chairman of the Museum's board, was elected a Trustee in 1969 and served as President from 1974 to 1977.

Willem de Kooning. *Door to the River*, 1960. Oil on canvas, 80 x 70 inches. Gift of the Friends of the Whitney Museum of American Art (and purchase). 60.63. This painting is one of many in the Permanent Collection given by the Friends, of which David Solinger was a founder in 1956. He was appointed one of the first non-family members of the Board of Trustees in 1961 and served as President from 1966 to 1974. At the time this work was purchased, he was Chairman of the Acquisitions Committee and it was he who first saw it in the artist's studio and recommended it for purchase.

Director's Letter

Tom Armstrong

Mobil Oil Corporation annually contributes to the Museum so that visitors may enjoy Tuesday evenings free of charge. In the past fiscal year, 66,350 people, 16.5 percent of total attendance, enjoyed this privilege. Mobil is also to be commended for advertising this public benefit at bus shelters, as shown in the photograph, and through various media.

The *Whitney Review* annually presents a narrative summary of activities of the previous fiscal year and recognizes those who assisted us during the year in our function as the most active museum devoted to American art. This year an unusual offer from Manufacturers Hanover Trust Company to produce the *Whitney Review* coincided with the Museum's particularly outstanding acquisitions program, and this expanded edition of the *Whitney Review* is therefore devoted specifically to the strengthening of the Permanent Collection during the 1976-77 fiscal year.

As a unique gesture of assistance, the Manufacturers Hanover Trust Company produced the *Whitney Review* through its Marketing Department and publishing facilities. We are very grateful to management of the bank for this generous response to our needs. With the extremely capable and enthusiastic support of the designer Cliff Eveleigh, we have been able to present an extensively illustrated record of acquisitions and activities.

It is my hope and the wish of the curators that sometime in the near future the Whitney Museum will present a regular bulletin including articles about American art. Anticipating the realization of our ambition, the curators have taken the opportunity in this *Whitney Review* to present new scholarship and factual descriptions of several acquisitions. The current emphasis in our programs on American drawings and works on paper is also discussed.

Charles Sheeler *On a Connecticut Theme*, 1958. Oil on canvas, 19½ x 29½ inches. Lawrence H. Bloedel Bequest. 77.1.48. This painting is the twelfth and latest work by Sheeler to enter the Permanent Collection of the Museum. Lawrence H. Bloedel, whose bequest represents the third largest gift in the history of the Museum, supported its activities for many years. He joined the Friends in 1956, served on the Committee on the Collection for several years, and was appointed a Trustee in 1975. In 1960 he and his wife established the Greylock Foundation, through which they assisted the Museum to acquire works and also set up a fund to make the Museum restaurant and garden more enjoyable for the public as a memorial to Margaret McKellar, a senior member of the Museum staff from 1941 to 1974.

In 1975, in response to the recommendation of a special planning committee, it was decided to have selections from the Permanent Collection on view in the Museum at all times. In June 1976, the first curator assigned specifically to the Permanent Collection was appointed. The activities of the past fiscal year confirm our commitment to present a permanent installation of the best of American art with emphasis on the work of the twentieth century.

Four factors have made this last fiscal year one of the significant periods of growth for the Permanent Collection: the bequest of Lawrence H. Bloedel, a Benefactor of the Museum and a Trustee until his death in November 1976; the promised gift of Mrs. Percy Uris, a Benefactor since 1972; the generosity of Frances and Sydney Lewis, and the kindness of other donors of purchase funds for works of art. This *Whitney Review* is our way of expressing our appreciation for their recognition that the historical significance of a great museum is ultimately the quality of the permanent collection.

Activities during the year and sources of support are enumerated in the latter part of the *Review*. Contributions from loyal Friends of the Whitney Museum, business firms, and others provide for the ongoing life of the Museum; we recognize this and thank them for their understanding of our purposes and endorsement of our programs.

Complete financial information about operations of the Museum is presented at the end of the *Review*, but certain noteworthy results of operations over the past three fiscal years are not summarized there. Total operating expenses for the year ended June 30, 1977, increased 28 percent over those for the year ended June 30, 1975, and during the same period, income from all sources, including transfers from restricted funds, increased 45 percent. During the period, nine exhibitions have been funded through corporate support totaling $450,000 and federal funds totaling $200,000. The Development Office, headed by Walter Poleshuck, is commended for coordinating the efforts of the Trustees and staff to accomplish this achievement. Total paid attendance last year was 44 percent higher than the year ended June 30, 1975, and total attendance was 73 percent higher.

HIGHLIGHTS of the 1976-77 Fiscal Year

14 exhibitions, Whitney Museum of American Art
8 exhibitions, Downtown Branch of the Whitney Museum
5 traveling exhibitions presented at 9 other museums
5 catalogues and 3 brochures published by the Museum

312 days open to the public
401,849 visitors at the Whitney Museum
65,000 visitors at the Downtown Branch
906 group visits scheduled for the year

111 staff members employed
84 volunteers and interns

3 performing arts events in conjunction with Composers' Showcase concerts
51 films shown in 20 programs
49 videotapes presented in 16 programs
2 performances in conjunction with 2 film showings
4 lectures on film
2 gallery talks given every Saturday and Sunday in all exhibitions except Calder which was too crowded to make this feasible

147 works acquired plus 32 promised gifts
340 lenders to the Museum
339 objects lent to others

Visitors to Calder's Universe watching the film *Calder's Circus*.

Jim Dine. *Double Isometric Self-Portrait (Scrape)*, 1964. Oil with objects on canvas, 56⅞ x 84½ inches.
Gift of Helen W. Benjamin in memory of her husband, Robert M. Benjamin, 70.35.

As Director of the Museum, it is a pleasure to thank the Trustees for their help and particularly to express my appreciation and admiration for the staff. We are all grateful for the leadership that Howard Lipman has provided as President and continues to give as Chairman of the Board of Trustees. Flora Miller Irving, granddaughter of the founder of the Museum and fourth president since the Museum was established in 1930, continues the tradition of support of American art begun by Gertrude Vanderbilt Whitney and brings a new energy and dedication to the future of the Museum. The staff and I recognize and look forward with you to the continuous reaffirmation of the strengths of the Whitney Museum to assist the public to become aware of and enjoy the achievements of American artists.

New Staff Appointments

Arno Kastner joined the Whitney Museum on August 16, 1977, as Librarian, succeeding Libby Seaberg who had served in that position since 1968. Before coming to the Museum, Kastner was art cataloguer at Princeton University for three years, and from 1971 to 1973 he was library assistant at the Cleveland Museum of Art. A native of Wisconsin, he attended the University of Wisconsin and Case Western Reserve University, where he received his M.S. in Library Science in 1973.

Activities of the Drawing Committee

Paul Cummings, *Adjunct Curator, Drawings*

Reemphasizing its commitment to twentieth-century American drawings and works on paper, the Whitney Museum established, in late 1976, a Drawing Committee under the chairmanship of Dr. Jules D. Prown. Its members include Richard Brown Baker, Walter Fillin, Victor Ganz, Leonard Lauder, Vera List, and Stephen D. Paine. During the first year of the committee's operation, drawings in the Permanent Collection were reviewed, guidance was offered regarding the development of an acquisitions program, and possible exhibitions were discussed. Since then drawings have been displayed in several of the exhibitions of works from the Permanent Collection, especially in a series of sculpture presentations in the Lower Gallery.

Sixty-two works on paper, including seventeen from the Lawrence H. Bloedel Bequest, entered the collection during the past year. Many of these acquisitions represent the first works on paper by an artist to enter the collection; others augment our current holdings.

The Bloedel Bequest enriches the Museum's collection with the largest group of drawings donated by one benefactor in recent times. One of the many outstanding items is a unique collaborative work of 1922 by thirty-two members of the Society of Independent Artists (p. 19). Consisting of thirty-two six-by-six-inch silk squares sewn into a panel, the drawings, watercolors, and one etching are signature images and comprise an unusual object that catalogues the artists' ideals and taste. Because Mrs. Gertrude Vanderbilt Whitney was one of the ten guarantors of the Society, such a work is particularly appropriate for our collection. Jan Matulka and Jean Xceron are represented by their first drawings to enter the collection. Matulka's double-sided drawing, *Cubist Still Life with Guitar/Seated Female Nude*, n.d., suggests the conflict of choice faced by many of his generation—modernism or traditionalism (p. 18). The nude, a romantic representational work akin to the Woodstock tradition, is countered by the still life, which presents a searching investigation by the artist of a new tendency. Matulka was later to influence such artists as David Smith whom he taught at the Art Students League. A watercolor by Jean Xceron representing his late period is stylistically allied to his painting also in the Bloedel Bequest. *Provincetown Drawing 1962, #4* by Edward Corbett, an influential artist on the West Coast during the 1950s, is among his late works and complements his 1951 drawing already in the collection. Andrew Dasburg's *Summer Meadows*, 1932-33, a fully rendered Southwestern landscape by this doyen of American artists, represents his concise application of cubism to a motif with which he was thoroughly familiar (p. 19). An unfinished watercolor by Charles Demuth, *Study for Bee Balm*, n.d., provides us with an opportunity to study the working processes of this brilliant watercolorist. A delicate pencil line was used to delineate the flowers; the harsh colors, laid in later, were applied with a fully charged brush. *Melon*, 1962, by Walter Murch, is a single-object still life executed in closely valued runnels of color caught in a gossamer light. The artist, highly respected by the abstract painters of the 1940s and 1950s, employed an unconventional technique to establish his imagery.

It is rare when a museum can acquire several associated works by an artist at one time. Eight collages by Ad Reinhardt are, therefore, a welcome acquisition. Seven of the works relate to the collage *Museum Landscape*, 1950, which is already in the collection; the eighth is a geometric collage of 1938. With affectionate cynicism, the monolithic Reinhardt catalogues the mores and foibles of the art world in words and images convoluted into Joycean parables. The moralizing gadfly of the art world, Reinhardt reinforces his points with humor and an astounding grasp of art history and political rhetoric. The first to use collage, inspired by Max Ernst, in newspapers, Reinhardt also published similar collages in *Art News*. *Collage*, 1938, is cut into varied sizer rectangles from contrasting valued construction papers, which were then abutted and glued onto a black ground. In suggesting a flat spaceless pattern the work serves as an early indication of the direction Reinhardt's later work would take (p. 31).

Three members of the Drawing Committee have presented drawings to the Museum in the past year: Richard Brown Baker, a Josef Alberts ink drawing, *Pair D*, 1958 (p. 19); Mr. and Mrs. Walter Fillin, our first Marsden Hartley drawing, *Sawing Wood*, c. 1908 (p. 19); and, through the Lauder Foundation-Drawing Fund established by Leonard Lauder, also a Trustee of the Museum, Claes Oldenburg's *Bicycle on Ground*, 1959 (p. 19). The Albers drawing, which refers to volumes and solids as a tactile experience, is one of his structural constellation series and is celebrated in his poem published in 1961 in *Despite Straight Lines:*

4 Pairs of Structural Constellations

Within a formal limitation of equal contours
as mutual silhouette, these pairs show different
but related plastic movements of line, planes, volumes.

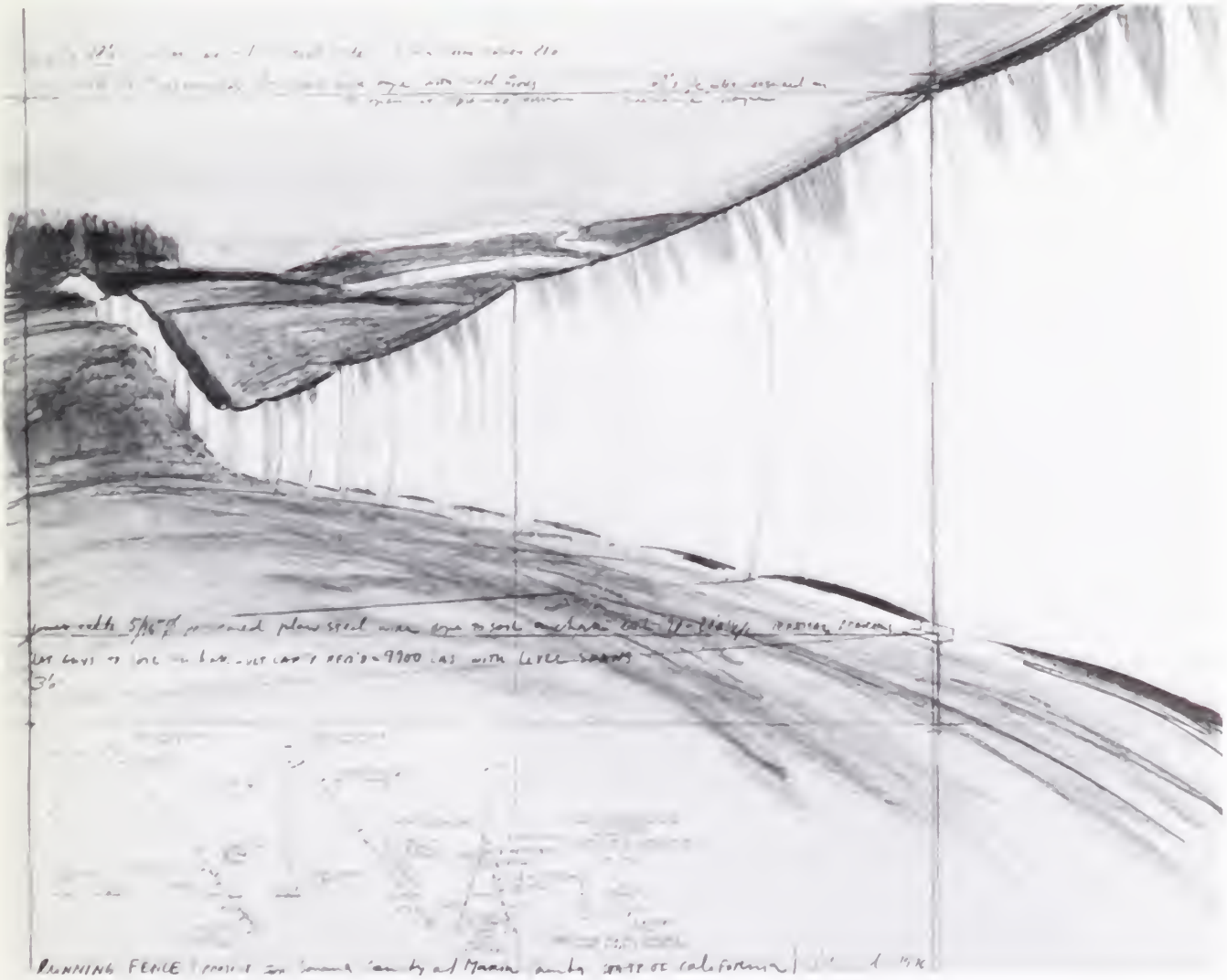
Thus, they change
in motion: from coming to going,
in extension: from inward to outward,
in grouping: from together to separated,
in volume: from full to empty,
or reversed.

And all this, in order to show extended flexibility.

The Museum has a major collection of twentieth-century American sculpture. An aspect of our collection development program is the gathering of drawings by sulptors. The Oldenburg, which presages the artist's soft sculpture and recubent objects, is in this category. Theodore Roszak's ink drawing, *Invocation*, 1952 (p. 19), which relates to his sculpture *Invocation V*, 1962, was purchased, and, as a memorial to Paul Rewald, a fund was organized by several of his friends to purchase a work by Christo, an artist Rewald admired. Christo's collage *Running Fence, Project for Sonoma County and Marin County, State of California*, 1976, shows a winding white fabric fence moving over the landscape and filled by the wind (p. 17).

Other works to enter the collection include a Philip Pearlstein watercolor, *Male and Female Models on Greek Revival Sofa*, 1976, one of his largest, most developed works in this medium (p. 44). A large watercolor by Charles Burchfield, *Winter Light, Backyard*, 1949-60, a gift of Mr. and Mrs. Solomon K. Gross, enriches our holding of this important artist. A pencil drawing by Louis Lozowick, *New York*, c. 1923 (p. 18), acquired through the Richard and Dorothy Rodgers Fund, relates to Lozowick's lithograph with the same title, also acquired this year (p. 18). The first of this artist's drawings to enter the collection, it exemplifies a con-

Willem de Kooning. *Untitled*, c. 1937. Gouache and pencil on paper, 6¾ x 13¾ inches. Frances and Sydney Lewis Collection. 77.34.



Christo. *Running Fence, Project for Sonoma County and Marin County, State of California*, 1976. Collage, 22 x 28 inches. Paul Rewald Memorial Fund. 77.20.

1 & 2. Jan Matulka. *Seated Female Nude* and *Cubist Still Life with Guitar*, n.d. Conte crayon and pencil on paper, both sides; 14½ x 11¾ inches. Lawrence H. Bloedel Bequest. 77.1.32.

3. Louis Lozowick. *New York*, c. 1923. Carbon pencil on paper, 12½ x 10 inches. Richard and Dorothy Rodgers Fund. 77.15.

4. Louis Lozowick. *New York*, 1925. Lithograph, 10-7/16 x 9 inches. John I. H. Baur Purchase Fund. 77.12.

5. Society of Independent Artists. *Collaborative Work*, 1922. 32 squares of silk decorated by members of the Society in varied techniques, 45 x 30 inches (overall). Lawrence H. Bloedel Bequest. 77.1.49.

6. Theodore Roszak. *Invocation*, 1952. Ink on paper, 39½ x 20⅞ inches (sight). Neysa McMein Purchase Award. 77.29.

7. Marsden Hartley. *Sawing Wood*, c. 1908. Pencil on paper, 12 x 8⅞ inches. Gift of Mr. and Mrs. Walter Fillin. 77.39.

8. Claes Oldenburg. *Bicycle on Ground*, 1959. Crayon on paper, 12 x 17⅝ inches. Gift of the Lauder Foundation-Drawing Fund. 76.31.

9. Josef Albers. *Pair D*, 1958. Ink on paper, 11½ x 22⅞ inches. Gift of Richard Brown Baker. 77.3.

10. Andrew Dasburg. *Summer Meadows*, 1932-33. Watercolor on paper, 13⅜ x 21⅜ inches (sight). Lawrence H. Bloedel Bequest. 77.1.14.

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cept of collecting works that interrelate and show the artists' evolution. An addition to our small group of Robert Motherwell prints is his monotype *Untitled (#10), 1976*, a work of rich painterly quality. In the past year an early work by Willem de Kooning was donated to the Museum by Frances and Sydney Lewis. A drawing with color, *Untitled*, c. 1937, represents an area of de Kooning's work that has received little scholarly attention (p. 17). This small, exquisitely realized drawing generally relates to both his studies for a mural at the Williamsburg Housing Project, Brooklyn, made in 1935 under the sponsorship of the WPA, and a later painting, *Father, Mother, Sister, and Brother*, c. 1937, privately owned. It is rare to locate a de Kooning of this quality imbued with the characteristics of both neo-plasticism and biomorphism.

One major promised gift should be noted: a Grant Wood study for one of his murals for the Iowa State University Library in Ames, Iowa, from Mr. and Mrs. George D. Stoddard (title page). Drawn in colored pencil, chalk, and pencil on butcher paper, it is Wood's largest drawing (almost seven feet in length) and is based on a quote from Daniel Webster: "When tillage begins other arts follow. The farmers therefore are the founders of human civilization." Both wings of the triptych depict a woodcutter; in the center panel a plowman rests and quenches his thirst. The presence of horses indicates that the land in the foreground has already been broken, while in the background four teams of oxen break the rough earth. Rarely seen before, this drawing now becomes the major work by Grant Wood in the Permanent Collection.

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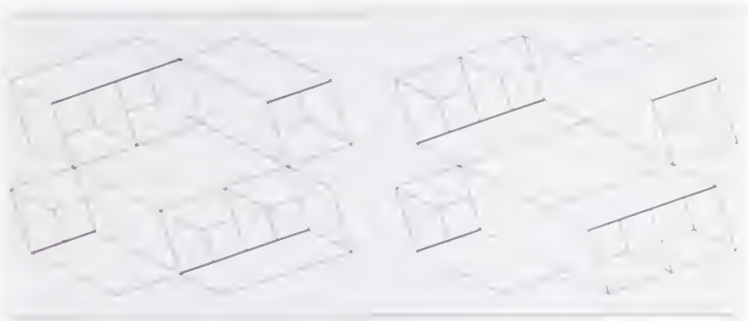

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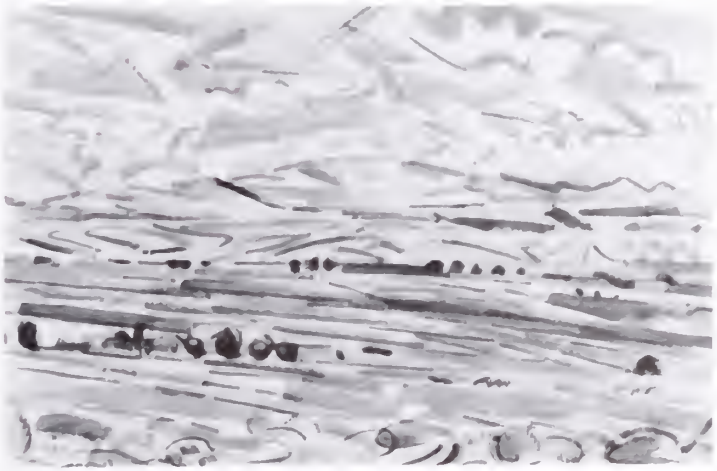


10.

Marsden Hartley: Two New Additions to the Permanent Collection

Barbara Haskell, *Curator*

Of all the American artists associated with the early twentieth-century manifestations of modernism, Hartley is perhaps the most elusive. A consummate expatriate and wanderer, he spent most of his life attempting to find a style and a subject matter that would sustain him. In the course of his search, he touched virtually all of the dominant idioms of the first part of the century and became, in a sense, a barometer of the difficulties faced by American artists during that tumultuous period.

Hartley's best known works are his emblematic abstractions of German military regalia (*Painting, Number 5*, p. 23) and his late expressionist paintings. The German series synthesized the high-keyed color and intense expressiveness of the Blaue Reiter artists, with whom Hartley had come into contact in 1913, with a flat, decorative patterning derived from synthetic cubism (*Forms Abstracted*, p. 22). His late works return to a moody, expressionist style whose heavy colors and primitive drawing convey an intense religiosity and spiritual grandeur. In between, he passed through a variety of disparate styles, of which the Museum's recently acquired painting on glass and *Landscape, New Mexico* are examples (pp. 22, 21).

World War I forced Hartley's return from Germany in the fall of 1915. Discontented with his imposed repatriation to New York, Hartley spent the summer of 1916 in Provincetown and the winter of 1916-17 in Bermuda. His Provincetown work was characterized by a rigorously two-dimensional cubist abstraction in pastel colors, while the Bermuda work consisted primarily of still lifes of flowers and fruit utilizing the pictorial device of the window.

In 1917 Hartley went to Ogunquit, Maine, and began working on a group of still-life paintings on glass, continuing, in this new medium, the still-life format and open-window device developed in Bermuda. Whatever difficulties, if any, Hartley encountered with the technique of applying paint to the back surface of the glass pane are never mentioned in Hartley's letters from this period.

Although he refers in these letters to his interest in American folk art painting on glass, his decision to work in this medium was undoubtedly partially inspired by Bavarian glass painting to which he had been introduced by members of the Blaue Reiter group, particularly Kandinsky, who had not only included reproductions of it in their *Almanac* but had begun collecting it. Hartley himself purchased six paintings and wrote to Stieglitz that they were "wonderful expressions of religious symbolism."[1]

Unlike the detailed compositions that were produced by Kandinsky and Franz Marc, Hartley's glass paintings more closely resembled those of Gabriele Münter and were simplified in form, with solid, unmodulated areas of color. Hartley's concentration on still lifes during this period can, perhaps, be partially attributed to the influence of Charles Demuth, with whom he had worked in Bermuda. In general, however, it was consistent with his changing attitudes toward abstraction and his return to recognizable images. In this, he was very much of his time: the sense of disillusionment and isolationism that followed the war manifested itself artistically in a general retreat from abstraction and a return to more conservative modes.

Hartley's writings reflect his changing perspectives. In his letters from Germany, he had written glowingly of the spiritual rendering of forms in space and of his own personal mystical outlook. By 1921 when his volume of essays, *Adventures in the Arts*, was published, he was writing of the limitations and false premises of Futurism and Cubism and, in his essay on "Whitman and Cezanne," was disavowing the personal and idiosyncratic in art. By 1928, his conversion from emotional to intellectual notions was complete and he wrote: "I no longer believe in the imagination. And when a painting is evolved from imaginative principles I am strongly inclined to turn away because I have a greater faith that intellectual clarity is better and more entertaining than imaginative wisdom and emotional richness."[2]

Hartley's developing representational orientation was stimulated by his trip to New Mexico. After the close of Alfred Stieglitz's gallery "291" in 1917, Hartley had increased his exhibition commitment to Charles Daniel, with whom he had exhibited sporadically since 1915. In the late spring of 1918, financed by a year-long grant from Daniel, Hartley left for the Taos-Santa Fe area of New Mexico which was, at that time, rapidly becoming an oasis for avant-garde writers and artists. The 1917 arrival in Taos of Mabel Dodge, an influential hostess of the New York avant-garde, prompted the visits of many East Coast luminaries, and before the end of the twenties, such painters as Andrew Dasburg, John Sloan, John Marin, Edward Hopper, and Georgia O'Keeffe, and writers such as John Reed, Walter Lippmann, Leo Stein, and Paul Rosenfeld had made the trip west.[3] Hartley's decision to travel there was not at all surprising given the fact that he had reestablished contact with Mabel Dodge's New York salon upon his return from Europe and had frequented her circle in Provincetown during his summer visit in 1916.

New Mexico enchanted Hartley with the magnificence and austerity of its landscape and with the ancient culture of its native American residents, about whom he wrote several articles. He remained for two years, with a side trip to California. In his letters he wrote of the timeless splendor of the arroyos and canyons and noted that New Mexico was the only place in America he had found true color.[4] His canvases of the period were pastels, worked rapidly out-of-doors in an attempt to transcribe as literally as possible the observed landscape. While progressing logically from the representational mode begun earlier with his Bermuda and glass still lifes, Hartley's inclination toward literalism was perhaps augmented by the sense of awe he felt toward the landscape.

Marsden Hartley. *Landscape, New Mexico*, 1919-20. Oil on canvas, 28 x 36 inches. Frances and Sydney Lewis Collection. 77.23.

Stuart Davis, a later Taos-Santa Fe visitor, remarked that "the place itself was so interesting. I don't think you could do much work there except in a literal way, because the place is always there in such a dominating way. . . ."[5]

As Hartley was later to do in Dogtown paintings of the ice-age moraine at Gloucester (*The Old Bars, Dogtown*, p 22) and his "archaic portraits" of Nova Scotia fishermen, the latter part of the New Mexico series was painted from memory after his return to New York in the fall of 1919. Using the pastels as sources, these paintings are expressionist, high-keyed oils. It is to this series that the Museum's newly acquired landscape belongs; thus a date of 1919-20 rather than the previously ascribed date of 1918 should be noted. In 1921, after a successful auction of his paintings had generated sufficient funds for his return to Europe, Hartley would again paint the New Mexico scenery from memory. This series, however—known as the New Mexico "recollections"—is infused with a somber, brooding quality reminiscent of his earlier infatuation with Ryder and his 1909 "dark mountain" landscape, and exemplifies his recollected disenchantment with New Mexico and his later sentiment that for him, Taos was spelled "chaos."

Landscape, New Mexico, like the others from its group, is relatively free from the outside influences which mark Hartley's middle period. Although breaking stylistically with his previous work, they are unmistakably his. Hartley's instinct for decorative arrangement and two-dimensional design is evidenced here in the repetitive, curvilinear patterning and uniform surface treatment. Although eschewing the centralized, hieratic format of his Berlin and Provincetown paintings in favor of overall surface articulation, he does not return to the tapestry effect of his 1908 neo-impressionist landscapes, but instead delineates his overlapping forms with the dark outlines which appear in his work after the 1910 Matisse exhibition at "291." The underlying core of mystical expressionism that is variously manifested in his work is not much in evidence here, although the intense color, the dark contour lines, and the coarse brushwork link these works with his German Expressionist period.

The overriding emphasis on color and the physicality and sensuous quality of the paint surface is characteristic of Hartley's work throughout his career. As early as 1900, Hartley had written to a friend: "I see color in nature so brilliant and it is impossible for me to 'bring it up' to the right key "[6] His 1908 neo-impressionist works, painted before his introduction to either Matisse or German Expressionism, employ vibrant color in small, embroidery-like stitches derived from the Italian divisionist Giovanni

Segantini. Similarly, his emphasis on the rich, material qualities of paint pervades his entire body of work, and as early as his 1908 landscapes, he was enlivening his surfaces with thickly encrusted paint, sometimes an eighth of an inch thick. Although abandoning fauvist colors for a darker palette in his later work, his commitment to a tactile surface never wavers.

The sensuousness of the surface is furthered by Hartley's use of organic forms which have been noted by the critic Paul Rosenfeld: "And New Mexico, with its strange depraved topography: earth-forms fitting into each other like coupling organs; strawberry-pink mountains dotted by fuzzy poison-green shrubs, recalling breasts and wombs of clay. . . ."[7] Hartley's mountains are modeled into tense muscular forms, giving them a sculptural plasticity and the impression of voluptuous swelling. Their denseness and solidity reflect his emulation of Cézanne, but their sensuality is quite removed from the classical restraint of that French painter. This quality of lustfulness which underlies the best of Hartley's work is referred to in a letter he wrote to Kenneth Hayes Miller in which he said that "art is essentially a paroxysm of intelligence coupled with orgastic deliverance."[8]

In various sensual guises, the mountain as a theme dominated Hartley's imagination throughout his life. In the early part of his career, it was depicted, as in the New Mexico landscapes, in gently rolling motifs; after coming under the influence of Kandinsky, it more often took an angular, pyramidal form. The motif of a predominantly central triangle appeared in many of his Berlin and Provincetown paintings where it undoubtedly related to Kandinsky's own abstractions and intellectual theories concerning the mystical properties of the triangle. As with all Hartley's work, it functioned best at those moments when he could fuse the influences of other artists with his own inner nature. The Whitney Museum is fortunate that its two recent acquisitions so clearly exemplify this fusion.

Marsden Hartley. *Forms Abstracted*, 1913. Oil on canvas, 39½ x 31¾ inches. Gift of Mr. and Mrs. Hudson D. Walker (and exchange). 52.37.

Marsden Hartley. *Untitled* (Still Life), 1917. Oil on glass, 11¼ x 9½ inches. Purchase. 77.31.

Marsden Hartley. *The Old Bars, Dogtown*, 1936. Oil on composition board, 18 x 24 inches. Purchase. 37.26.

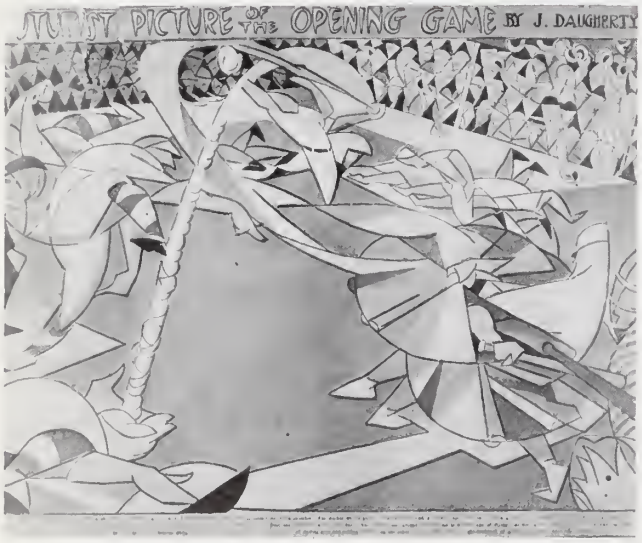
1. Information on Hartley's contact with Bavarian glass and the Blaue Reiter group are drawn from Sandra Gail Levin, "Wassily Kandinsky and the American Avant-Garde, 1912-1950" (Ph.D. dissertation, Rutgers University, New Brunswick, N.J., 1976).
2. Marsden Hartley, "Art—and the Personal Life," *Creative Art*, 2 (June 1928), pp. 31-34.
3. Sanford Schwartz, "When New York Went to New Mexico," *Art in America*, 64 (July-August 1976), pp. 93-96.
4. Elizabeth McCausland, "The Return of the Native: Marsden Hartley," *Art in America*, 40 (Spring 1952), p. 4.
5. Schwartz, pp. 95-96.
6. Marsden Hartley to Richard Tweedy, October 25, 1900, Archives of American Art, Washington, D.C.; in William Innes Homer, *Alfred Stieglitz and the American Avant-Garde* (Boston: New York Graphic Society, 1977), p. 150.
7. Paul Rosenfeld, *Port of New York: Essays on Fourteen American Moderns* (New York: Harcourt, Brace, 1924), p. 92.
8. Marsden Hartley to Kenneth Hayes Miller, 1920s, Archives of American Art, Washington, D.C.

Marsden Hartley. *Painting, Number 5*, 1914-15. Oil on canvas, 39½ x 31¾ inches. Anonymous gift, 58.65.

James Daugherty: Early Modernist and Simultaneist

Gail Levin, *Associate Curator*

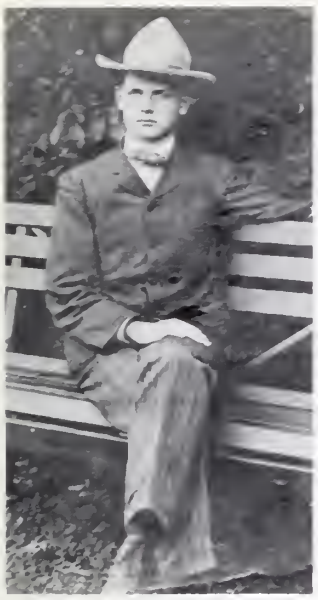
James H. Daugherty. *Three Base Hit*, 1914. Gouache and ink on paper, 12¼ x 17⅛ inches. Purchase. 77.40.



James H. Daugherty. *Futurist Picture of the Opening Game.* Color reproduction in the *New York Sunday Herald*, April 12, 1914; 9¼ x 12 inches. Purchase. 77.41.

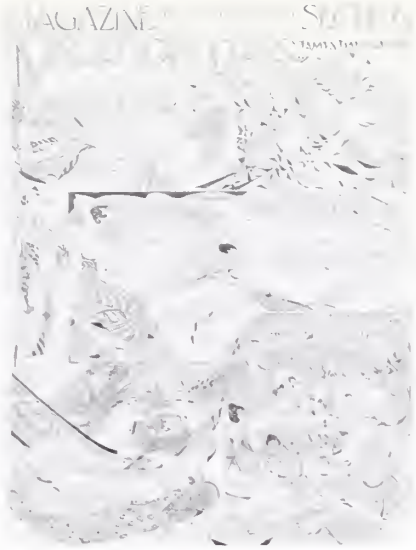
Proper recognition of James Henry Daugherty (1887-1974) as one of America's first avant-garde painters has been long in coming. He has, however, been celebrated as an illustrator and author since 1940 when he won the John Newberry Medal, the highest honor then available for the author of a children's book, for his *Daniel Boone*.[1] From the time his student illustration (for *Treasure Island*) was published in *The Sketch Book* in March 1904, Daugherty pursued his career as an illustrator (see p. 26).[2] In the midst of this career, he came into contact with European modernism which led him in new directions. The Whitney Museum of American Art now has excellent examples of Daugherty's modernist works as the result of several recent acquisitions.

From Asheville, North Carolina, where he was born, Daugherty moved with his parents to southern Indiana and Ohio, and then in 1898 to Washington, D.C., where in 1903 he first studied art in the night classes at the Corcoran School of Art. In 1904, Daugherty enrolled in the Darby Summer School of Painting in Fort Washington, Pennsylvania, where he studied with Hugh H. Breckenridge, founder of the school with Thomas Anshutz. That fall he began to study in Philadelphia at the Pennsylvania Academy of the Fine Arts. Among his classmates were Charles Sheeler and Morton Schamberg. One of his teachers, William Merritt Chase, emphasized a slashing painterly technique learned in Munich, contrasting with Breckenridge who had taught Daugherty the principles of Impressionist color. In the spring of 1905, Daugherty (see p. 25) sailed for Europe with his friend the sculptor Hunt Diederich. He joined his parents in London where his father was a representative of the United States Department of Agriculture. There he studied with the conservative painter Frank Brangwyn whose influence he later



James H. Daugherty, c. 1905. Photo, collection of Mr. and Mrs. Charles Daugherty.

James H. Daugherty. *Right This Way! Sensations of Color, Movement and Noise at Coney Island.* Color reproduction in the *New York Sunday Herald*, May 31, 1914; 25 x 18 inches. Gift of Mr and Mrs. Charles Daugherty. 77.24.



James H. Daugherty. *Vacation Days.* Color reproduction in the *New York Sunday Herald*, July 19, 1914; 22¾ x 16½ inches. Gift of Mr. and Mrs. Charles Daugherty. 77.25.

described as "paralyzing."[3] Thus, Daugherty was not affected by the avant-garde trends then developing in Paris even though he visited that city. The revelation of modernism was postponed until his return to America in mid-1907.

In spite of his friendship with Walt Kuhn and Walter Pach, two of the organizers of the Armory Show, Daugherty was not in that major exhibition in 1913, although he certainly saw it.[4] About this time, Daugherty discovered modernism and soon began to experiment in his illustrations. Unlike many more conservative artists, Daugherty saw no threat in the avant-garde European works in the Armory Show. The exhibition's early announcements publicized the Futurists' participation although they were not represented in the show.[5] Daugherty may have learned of their art from his friend Joseph Stella who had seen their exhibition in Paris in 1912, or through Athos Casarini, an Italian painter and friend who lived in Daugherty's building at this time on Poplar Street in Brooklyn Heights.[6]

On April 12, 1914, Daugherty's first modernist illustration was published in color in the *New York Herald* as *Futurist Picture of the Opening Game* (p. 24). The artist's playful attitude toward modernism is indicated by the caption:

TRANSLATION: *This is not a picture of a baseball game. It is a representation of the various sensations of the onlooker. The pitcher whirls about, a confusion of head, arms and legs. The ball flashes across the diamond in curves that make a snake look like a curtain rod. The batter swings the stick in flashing semicircles, driving the ball like a comet over the first baseman's reach into the field. The runners tear around the diamond in a hurricane of flying legs and arms. The ball comes skyrocketing back from the field to the third baseman's mitt to block a famous slide. One side of the grand stand is a crazy quilt of waving hats and yelling mouths: on the other side the fans present a checkerboard of gloom—the losing bets.*—J. Daugherty

Daugherty was involved enough with this radical visual imagery to rework his illustration after it had been published. He both changed and added forms and colors in gouache, elaborating on his published design. The resulting painting, *Three Base Hit*, now a more complex composition with little empty space, is remarkable in its grasp of the modernist preoccupation with depicting movement (p. 24). It is a reminder of the excitement generated by Marcel Duchamp's *Nude Descending the Staircase* of 1912 when it was exhibited in the Armory Show. Indeed, Daugherty's vocabulary of shapes is not unlike Duchamp's; his colors, however, are much brighter than Duchamp's monochromatic Cubist palette.

Daugherty soon began to produce modernist illustrations as full color pages for the covers of the magazine section of the Sunday edition of the *New York Herald*.[7] These pages, which vividly demonstrate Daugherty's marvelous sense of humor, made modernist images and ideas accessible to a broad public. Daugherty was certainly one of the first American illustrators to respond to the developments of the avant-garde. On May 31, 1914, his cover was headlined *Right This Way! Sensations of the Color, Movement and Noise at Coney Island* (p. 25). His captions make obvious puns, such as "A Beach Comber" under an image of a girl combing her long hair or "A Mere Maid" under a sleek mermaid-like female. A major theme is the depiction of rapid movement, inspired by Futurist dynamism, such as that shown by the repeated walking figures on the right. Both the theme of movement and Daugherty's humor are also evident in *Vacation Days*, published July 19, 1914 (p. 25), featuring the "Rhythm of the Gallup," and in *Broadway Nights*, January 31, 1915, representing the "Dynamism of a Bar Keeper Mixing a Drink" and various dancers captioned "At the Musical Comedy Spiral Radiation." For *Vacation Days* Daugherty continued his punning with the caption "A Good Catch" under an image of a woman holding a fishing pole from which dangle three men.

More intriguing about these illustrations than the clever captions are the forms themselves. Daugherty appears to have known the paintings of the Italian Futurist Giacomo Balla. The rhythmic action, such as that of the barkeeper in *Broadway Nights*, is reminiscent of Balla's paintings of 1912 including *Dynamism of a Dog on a Leash* or *Girl Running on a Balcony*. Indeed, even the pattern of tiny geometric shapes which compose the crowd of spectators in *Three Base Hit* recalls the abstract shapes in Balla's non-objective compositions like *Iridescent Interpenetration* of 1912.[8] The tondo titled "Cafe Dansant" in *Broadway Nights* is reminiscent of

James H. Daugherty working on an illustration in his studio, c. 1920. Photo, collection of Mr. and Mrs. Charles Daugherty.

those painted by Joseph Stella as early as 1913. Even the theme of *Broadway Nights* reminds one of the Futurists' use of evening entertainment as subject matter, such as Geno Severini's *Dynamic Hieroglyphic of the Bal Tabarin* of 1913. This preoccupation with crowds was shared by two other American painters, Patrick Henry Bruce and Arthur Burdett Frost, Jr., whose work later influenced Daugherty.

Evidently Daugherty's first exhibition was a group show at the Macdowell Club in New York, March 19-29, 1914. Also included were Athos Casarini and J. L. Osborne, both Daugherty's neighbors in Brooklyn, as well as Walter Farndon, George (Pop) Hart, C. Jac. Jung, Gail R. Moser, and Helen Tott Weed. Daugherty, along with many other well-known artists and illustrators in New York, joined The Penguin, founded in 1916 as a private organization of artists.[9] The membership included Walt Kuhn, Samuel Wood Gaylor, Pop Hart, and Jules Pascin. The Penguin was housed in two rooms on a single floor of a brownstone at 8 East 15th Street; it sponsored both exhibitions and a weekly sketch class. In one of The Penguin exhibitions, from March 26 to April 18, 1917, Daugherty showed *Three Base Hit*.[10]

Years later Daugherty described his conversion to modernism: "Then came the new art. After reading C. Lewis Hind's *Post-Impressionism* painting seemed to open up new adventure, new life, new inspiration and I went modern with a vengeance."[11] He was also prompted to experiment by his friendship with Arthur Burdett Frost, Jr., son of the famous illustrator, who had rebelled against his father's aesthetics and associated with the French avant-garde circle around Gertrude Stein. Daugherty met Frost in early 1915 when the latter took a studio near his on the second floor at 8 East 14th Street. Frost introduced Daugherty to the color principles he had learned in Paris at the Académie Matisse in 1907-08 and through his friendship with Robert and Sonia Delaunay during 1912-14.

Daugherty recalled Frost's interpretation of Matisse's method:

In painting from the model, form is rendered by primatic contrasting color planes—yellow advancing and violet receding . . . determine (in a still life subject) the reddest intensity, greenest, bluest, tc. and plac these on the canvas in contrast... with variations, never repeating the same color.[12]

Daugherty and Frost used to follow this procedure in sketching from a model using wax crayons; some of these studies by Daugherty are extant.

Even more importantly, Frost taught Daugherty the principle of "Simultaneous contrast, or harmony by contrast" which he had learned from Robert Delaunay. It was based on Michel-Eugène Chevreul's *De la Loi du contraste simultané des couleurs* which had earlier interested French artists like Georges Seurat and Paul Signac.[13] Daugherty was then able to apply Chevreul's law that when two complementary colors are placed side by side, the effect of contrast harmony is increased. Daugherty noted: "By adding color against color, building harmonic relations, an indefinite extension of light reflecting dynamic harmonious surface is created. It is important that the same hue and value not be repeated as this is decorative and the painting ceases to be organized in depth."

From 1915 to 1922, Daugherty concentrated on painting innovative abstractions stressing color volumes. Sometimes these works include a rather submerged representational motif, while other pictures are purely abstract. *Picnic*, a transitional painting of about 1915-16, demonstrates Daugherty's grasp of the possibilities of "Simultaneous" color (p. 27). Its palette is already impressive for the vibrancy of the colors, yet the reference to representational form—in a theme reminiscent of the Impressionists' penchant for plein air painting—is readily apparent.

Daugherty participated in the first exhibition of the Society of Independent Artists in New York in 1917. He was included in many of the exhibitions and the collection of the Société Anonyme founded by Katherine Dreier and Marcel Duchamp in 1920. Along with the three artists Jay Van Everen, Patrick Henry Bruce, and Jan Matulka, Daugherty was included in an exhibition organized by Société Anonyme, from June 17 to August 1, 1920. All four artists were identified as Simultaneists because of the relation of their art stressing color to that of the Delaunays who had been known in Paris by this name since 1914.[14]

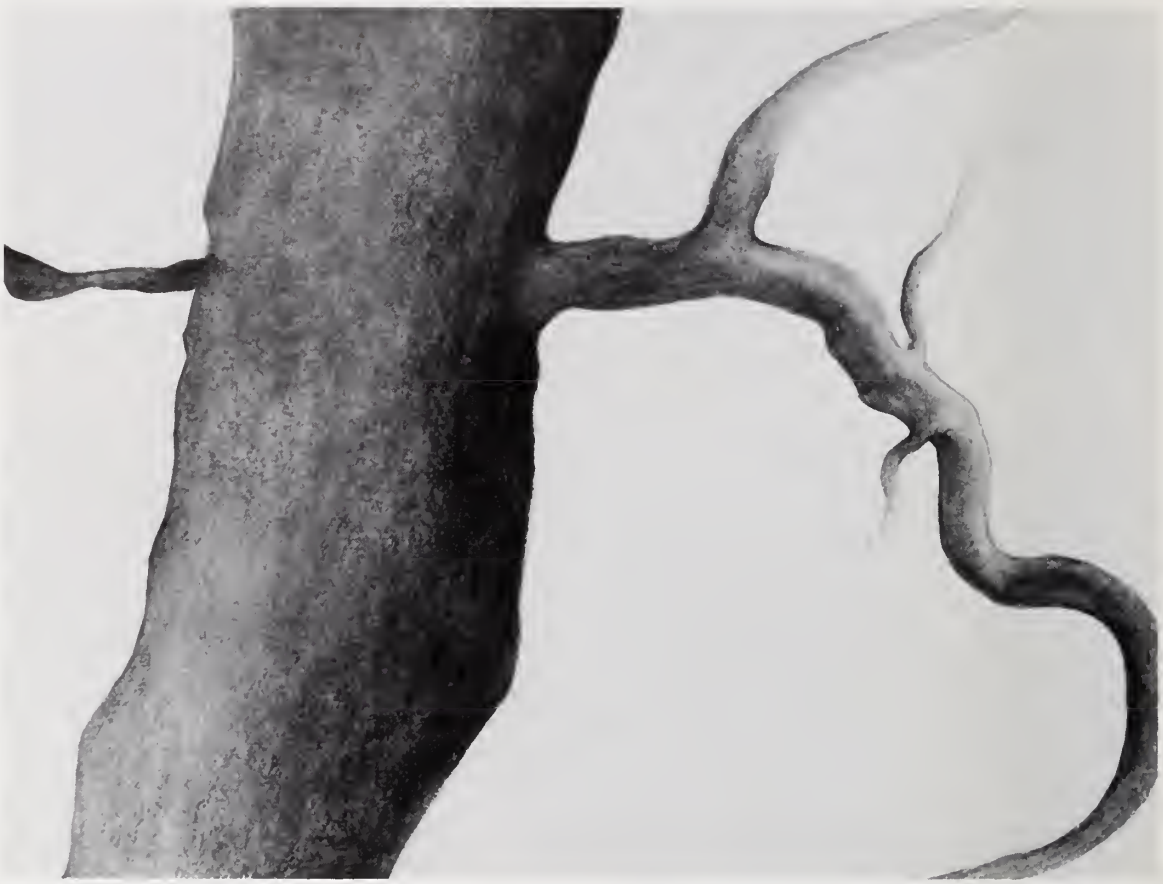
From 1920, Daugherty worked on numerous large scale representational murals which nonetheless maintain their emphasis on color. His experience during the war, working on camouflaging ships for the Navy, had left him eager to work on enormous formats.[15] His murals are still notable today. Daugherty also continued his work as a prolific illustrator and author of children's books. Yet he continued to paint abstractions occasionally, and in the 1960s he resumed them with a renewed enthusiasm (p. 27).[16] Daugherty should be remembered for his role as a modernist; he maintained this commitment until his death in 1974 at age eighty-six.

James H. Daugherty. *Picnic*, 1916. Oil on canvas, 28¼ x 38¼ inches. Lawrence H. Bloedel Bequest. 77.1.15. Photo by Sandak, Inc.

James H. Daugherty. *Tensions and Rhythms*, 1968-69. Oil on canvas, 39 x 49 inches. Gift of Mr. and Mrs. Henry M. Reed. 69.58.

1. Edward and Elaine Kemp, "James Henry Daugherty," *Imprint: Oregon*, 2 (Fall 1975), p. 6. This issue includes a bibliography of all of the books illustrated by James Daugherty and is the best source of information on the artist's entire career. (I have revised dates in this article in light of new documents I have located.) James Henry Daugherty, *Daniel Boone*, with color lithographs by the author (New York: Viking Press, 1939).
2. Daugherty's pen-and-ink illustration was chosen as an example of student work in "Corcoran School of Art," *The Sketchbook*, March 1914, p. 213.
3. William C. Agee, "James H. Daugherty" (Robert Schoelkopf Gallery, New York, December 4-31, 1971).
4. Author's conversation with the artist's son, Charles Daugherty, who is the source of other unpublished information on the artist. I am grateful to Charles and Lisa Daugherty for their interest, enthusiasm, and invaluable help.
5. Milton W. Brown, *The Story of the Armory Show* (The Joseph H. Hirshhorn Foundation, 1963; distrib. New York Graphic Society, Greenwich, Conn.), p. 57.
6. Charles Daugherty recalled that his father referred to Casarini and his interest in modernism. Casarini's exhibition of thirty-seven works at the Folsom Gallery, 396 Fifth Avenue, was reviewed ("Grotesques and Lurid Light," *New York Herald*, November 9, 1914) and described as a "series of grotesques." Daugherty saved the catalogue of this exhibition among his papers. Charles Daugherty also remembers his father saying that a number of other artists lived near him on Poplar Street. See also Joseph Stella, "The New Art," *The Trend*, June 1913, pp. 392-95, for that artist's comments on Futurism which he labeled "dynamic" in contrast to Cubism which he considered static.
7. In addition to the three reproduced here, Daugherty's full-page color illustrations also appeared on August 28, 1914, as *Civilized Warfare*, and on November 1, 1914, as *Prosperity, Peace in these United States*.
8. Nonetheless, it is extremely unlikely that Daugherty could have seen any of Balla's totally non-objective works either in the originals or in reproductions.
9. The motto of The Penguin was reportedly "We don't know where we're going, but we're on our way." See "No Fake Bohemian Can Join Penguins," *New York Sun*, January 8, 1917, p. 6. Funds were raised by an Annual Penguin Ball. "Kuhn organized and ran the Penguin Club," according to Louis Bouche, in Louis Bouche Papers, roll 688, frame 703, 1972, Archives of American Art, New York.
10. The printed checklist of this exhibition lists 107 works including the following ten works by Daugherty: 22. *The Acrobat*, 37. *Study*, 40. *Study*, 47. *Three Base Hit*, 72. *Figures*, 84. *Study*, 96. *Study*, 97. *Study*, 98. *Study*, and 107. *Painted Screen "Greater New York."* The other artists in this exhibition, which included sculpture, prints, and paintings, were Grace M. Johnson, John F. Parker, Horace Brodzky, Louis G. Bouche, Morgan Stinemetz, Frances S. Stevens, Dorothy Meltzer Hunt, Wood Gaylor, and Thomas Garrett. Daugherty also showed in another Penguin group exhibition, March 16-April 6, 1918. This was called Exhibition Contemporary Art and the catalogue lists one work by Daugherty, number 109, *Chinoisene*. This exhibition included 151 works by such artists as Arthur Dove, Patrick Henry Bruce, Hugo Robus, Stuart Davis, Marsden Hartley, Thomas Hart Benton, and Francis Picabia.
11. Unpublished autobiographical manuscript in the collection of Charles and Lisa Daugherty. C. Lewis Hind, *The Post Impressionists* (London: Methuen & Co., 1911).
12. James Daugherty, unpublished memoir of Arthur Burdett Frost, Jr., copies in the collections of Mr. and Mrs. Charles Daugherty and Mr. and Mrs. Henry M. Reed. The following quotations are also from this source.
13. Michel- Eugène Chevreul, *De la Loi du contraste simultané des couleurs, et de l'assortiment des objets colorés* (Paris: Pitois-Levrault, 1839); republished with introduction and notes by Faber Birren as *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts* (New York: Reinhold Publishing Corp., 1967).
14. The Delaunays were earlier known as Orphists after Apollinaire used the term in 1912. Patrick Henry Bruce, a close friend of Frost, had also come under the influence of Robert Delaunay. In 1920, he was still living in Paris, but grown apart from the Delaunays. In 1917, Daugherty taught Jay Van Everen the theories of Simultaneous Colors he had learned from Frost. The latter was not included in the collection of the Société Anonyme, probably because after his untimely death in 1917 most of his work disappeared—possibly destroyed by his distraught father.
15. "There Isn't Any 'New' Art, Says a 'Modern,'" *Bridgeport Sunday Post*, April 5, 1925, p. 7. One of the best preserved examples of Daugherty's murals is a series of four (each 50' long) painted in 1920 for the Loew's State Theatre, Cleveland, now known as Playhouse Square. They depict: *The Spirit of Fantasy—Asia*, *The Spirit of Adventure—Africa*, *The Spirit of Drama—Europe*, and *The Spirit of Cinema—America*
16. He was prompted by his participation in the exhibition Synchronism and Color Principles in American Painting 1910-1930, M. Knoedler and Co., New York, October 12-November, 1965.

Georgia O'Keeffe, *It Was Blue and Green*



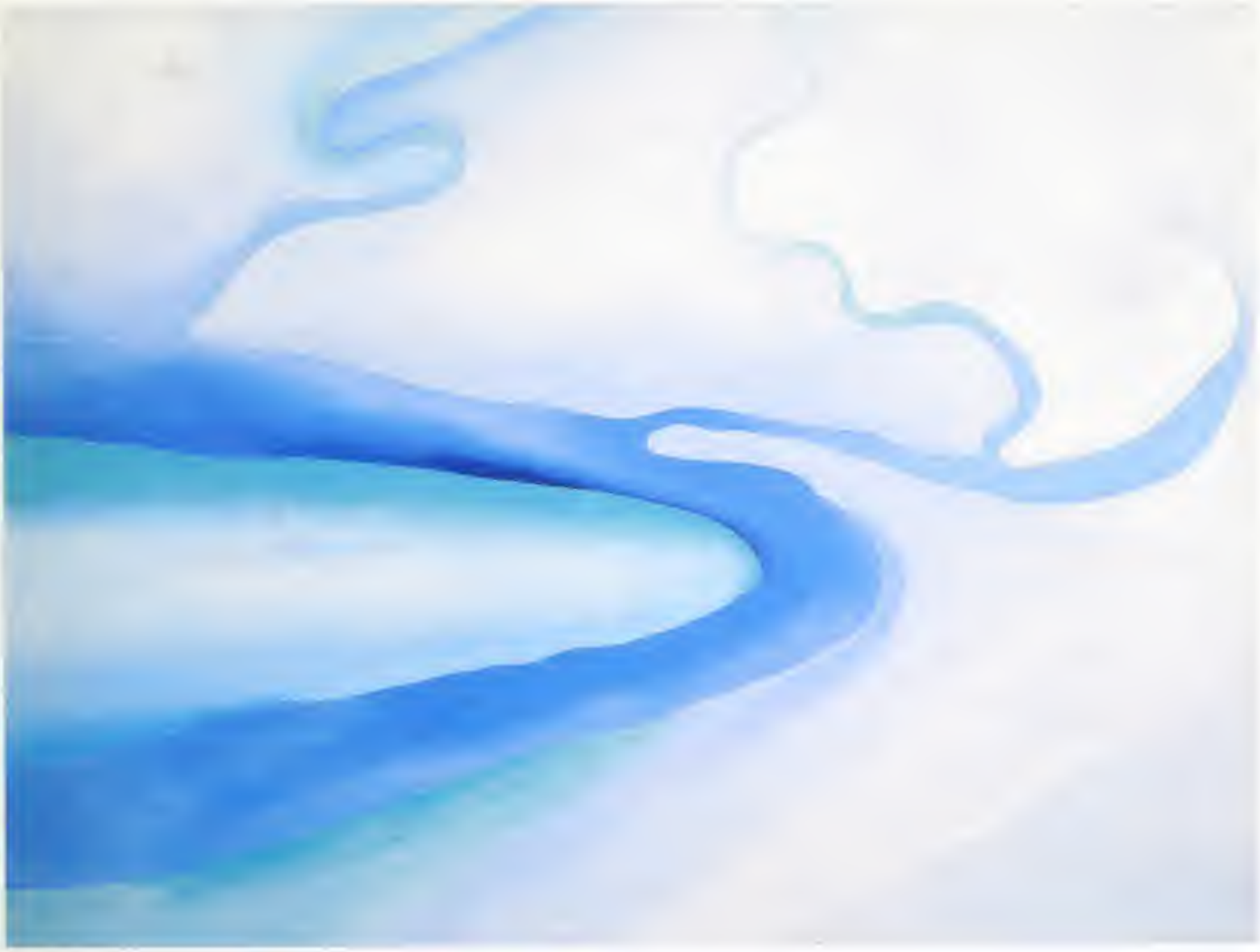
Georgia O'Keeffe. *Drawing IV*, 1959. Charcoal on paper, 18½ x24½ inches (sight). Gift of Chauncey L. Waddell in honor of John I. H. Baur. 74.67.

In 1958, in her early seventies, Georgia O'Keeffe began a new series of works based on the earth's landscape as seen from above. In the winter of 1959-60 she traveled by air around the world and later to the Orient and the South Pacific. She commented at the time, "I've been flying a lot lately... and I noticed a surprising number of deserts and wonderful rivers. The rivers actually seem to come up and hit you in the eye. There's nothing abstract about these pictures; they are what I saw and very realistic to me. I must say that I changed the color to suit myself, but you can see any color you want when you look out the window."[1]

First O'Keeffe made inch-and-a-half-square pencil sketches from the air. Then, in 1959, she transcribed these notations into charcoal drawings, which led into the paintings. The works on paper were simply designated numerically, while the paintings were titled according to their various colorations (for example, *Blue B, It Was Green and Pink I*, and *Tan, Orange, Yellow, Lavender*). *It Was Blue and Green* (1960; p. 29) relates to an aerial river-view charcoal, *Drawing IV* (1959; p. 28), acquired by the Whitney Museum in 1974. Painted toward the end of the series, it is somewhat more representational in color and form than other works in this group. The painting was included in O'Keeffe's Downtown Gallery exhibition of these new works in 1961; Lawrence Bloedel purchased it on the opening day of the show. In 1970, it was included in the O'Keeffe retrospective that was organized for the Whitney Museum by Lloyd Goodrich and Doris Bry and traveled to Chicago and San Francisco.

Each series of Georgia O'Keeffe's works—from the early atmospheric abstractions of 1916-20, of which the river paintings are so reminiscent, to the large flower, pelvis bone, and more recent rock paintings—envelop a theme and explore it, often in an increasingly abstract manner. What have remained central in O'Keeffe's art are the observed and distilled forms of nature. This is not to deny that she is capable of painting portraits or urban structures, both of which have occurred most successfully in her art, but to state that her focus has been sensate, aesthetic realization of natural phenomena. As Calvin Tomkins has noted, in her art "nature is not so much analyzed as meditated upon."[2]

It is the spirit of the distant, aerial perspective of rivers and



Georgia O'Keeffe *It Was Blue and Green*, 1960. Oil on canvas, 30 x 40 inches. Lawrence H. Bloedel Bequest 77.1.37.

their ancillaries that is communicated in these works: a quality of evanescent lightness surrounds the assertive, sinuous river forms. If there is uncertainty at first concerning the subject of these works it was shared by Edith Halpert of the Downtown Gallery, O'Keeffe's only other dealer after Alfred Stieglitz. O'Keeffe remembered that Halpert "wondered what the paintings were about. She thought maybe trees. I thought that as good as anything for her to think—as for me, they were just shapes. But one day I saw a man looking at my Halpert showing. I heard him remark 'They must be rivers seen from the air.' I was pleased that someone had seen what I saw and remembered it my way."[3]

Georgia O'Keeffe has always set herself and her art at a distance from easy explanations or obvious biographical or topical correlations. Cool and sensuous, abstract and realistic, perceived as a tree or a shape or a river, O'Keeffe's art has the power to make its viewers see what she has seen and remember it her way.

Patterson Sims
Associate Curator,
Permanent Collection

1 Katharine Kuh, *The Artist's Voice: Talks with Seventeen Artists* (New York: Harper & Row, 1962), pp. 199-200.

2 Calvin Tomkins, "Rose in the Eye Looked Pretty Fine," *The New Yorker*, March 4, 1974, p. 41.

3 Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Studio, 1976), Pl. 103.

Agnes Martin, *Untitled #11*

Agnes Martin. *Milk River*, 1963. Oil on canvas, 72 x 72 inches. Larry Aldrich Foundation Fund. 64.10.

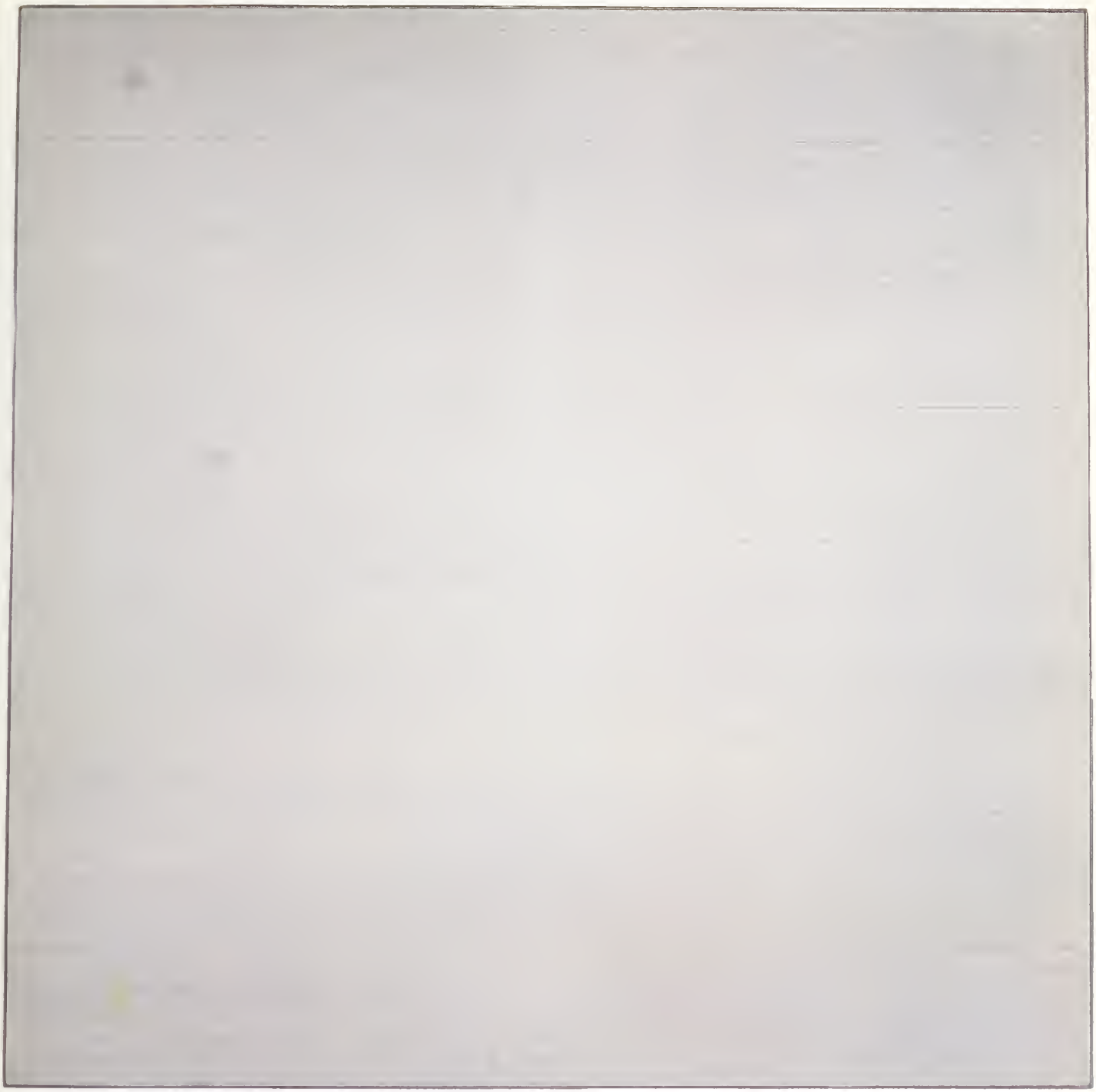
Agnes Martin's mature works have consistently dealt with repetitive linear motifs within flat, square formats. *Untitled #11* (p. 31) is from her newest series of paintings and reintroduces the monochromatic tone and complex grided structure of the paintings and drawings done toward the end of the decade she lived in New York.

Martin lived in New York City from 1957 until her abrupt departure in 1967. In the early years, she settled in an area in Manhattan near Wall Street, since redeveloped, known as Coenties Slip. There she worked among a small community of artists that included Robert Indiana, Ellsworth Kelly, James Rosenquist, and Jack Youngerman. Youngerman remarked many years later, "Consciously or not, everyone who lived there was trying to live apart from the Tenth Street group."[1] Martin's work was shown rapidly and regularly in one-person gallery exhibitions and museum group shows. In some of her earliest works from this period there is a superficial kinship with the luminous presence of Mark Rothko's blocks of color. In general, though, her introspective but geometrically patterned works reacted against the Abstract Expressionism prevalent upon her arrival in the city. At the same time, Martin's works were at distant odds from the blankly impersonal images of Pop Art or the large-scale, assertive formalism of much of the abstraction that was emerging at this time. Obsessive, systemic, and handmade, her work was compellingly authentic and original, and at the time appeared eccentric and severe (*Milk River*, p. 30). Like many "difficult" artists—ones whose work makes its first appeal to other artists—Martin's art of the 1960s presented both the roadblock and the view.

In keeping with the title of a late 1960s exhibition that included her paintings, she is, in seeming contradiction, a "romantic minimalist."[2] She has clarified her position in relation to the Minimalists as follows: "The minimalists are idealists . . . they are non-subjective. They want to minimalize *themselves* in favor of the ideal. Well, I just can't. . . . You see, my paintings are not cool."[3] The subtle modulations of line in paintings and drawings, the off-center placement of the rectangles within the square formats, and the attention focused on the physicality of the canvas ground, all open the "perfection" of Martin's systems to the necessary contradictions of realization. It is these small, minutely gestural denials of the strictness of her systems and grids that often animate her works most.

After leaving New York in 1967, Martin traveled for a year and a half before settling in New Mexico, where she had lived and taught over twenty years before. She established herself in pioneering isolation outside a small town over sixty miles northwest of Santa Fe. She ceased painting for seven years. In 1974 she made a thirty-print silkscreen suite edition. Thereafter she began a new, separate but consistent group of paintings that were shown in 1975, 1976, and 1977 in New York at the Pace Gallery. The first two exhibitions included works that were a dramatic break from the graphite grids on solid-toned canvas of her works of the late 1960s. The designations of the works changed from lyric and romantic— *The Feast* (1966), *Adventure* (1967), *Happy Valley* (1967), and *Trumpet* (1967)—to blandly noncommittal "Untitleds." Symmetrical alternating blocks of color, a sea-sky blue, and an earth-toned pinkish rose were introduced. Color was utilized as it had only previously appeared in her watercolors, soaked in light, and applied in thin washes as minutely gestural as the pencil markings of her earlier paintings and drawings.

Untitled #11 from this newest series builds on Martin's conviction that "when I cover the square surface with rectangles, it lightens the weight of the square, destroys its power."[4] Off center, its rectangularly divided rectangles contain its modulated gessoed and inked surface. Gesso and ink, like the structure of a grid, are most often associated with the



Agnes Martin. *Untitled #11*, 1977. India ink, graphite and gesso on canvas, 72 x 72 inches. Gift of The American Art Foundation. 77.44. Photo courtesy The Pace Gallery, New York.

beginning, not the sum, of a painting. In these newest works a continuum is established with the final works of almost a decade before: paintings of a control, purity, and simplicity unequaled in her art. Martin has described painting since the Abstract Expressionists as "in the same category as music. It really *is* abstract."[1] It has been her achievement to render in her art, as one may hear in music, compositions that approximate the sensation of a place and the feelings of the heart.

Patterson Sims
Associate Curator,
Permanent Collection

1. Conversation with Youngerman by participants in Whitney Museum Independent Study Program, November 1973, quoted in *Nine Artists/Coenties Slip* (New York: Downtown Branch, Whitney Museum of American Art, 1974).
2. *A Romantic Minimalism*, Introduction by Stephen S. Prokopoff (Philadelphia: Institute of Contemporary Art, 1967).
3. John Gruen, "Agnes Martin: Everything, everything is about feeling . . . feeling and recognition," *Art News*, 75 (September 1976), p. 94.
4. Quoted in Lucy Lippard, "Homage to the Square," *Art in America*, 55 (July-August 1967), p. 55.
5. Gruen, "Agnes Martin," p. 93.

Permanent Collection Acquisition

Robert Morris, *Untitled* (L-beams)

A review of Robert Morris's works reveals an involvement with a panoply of styles and sensibilities present in art since the early 1960s. With his beginnings in the post-Dada intellectualism of Jasper Johns, and an on-going interest in process art, minimalism, conceptualism, earth art, and more recently, his own variety of bodiless, stage-set performance art, the artistic products of Morris's impressive intelligence alternately surround and focus the advanced art of the last fifteen years.

Untitled (L-beams), 1965, recently given to the Museum by Howard and Jean Lipman, is one of the artist's most important minimalist pieces (p. 33). Morris is represented in the Permanent Collection by three other sculptures (*Golden Memories*, 1963, *Untitled*, 1966, *Felt*, 1967-68) and a suite of prints (*Earth Projects*, 1969). He was the subject of an innovative exhibition-installation (p. 33) and retrospective catalogue by Marcia Tucker at the Whitney Museum in 1970.

In discussing one of Morris's minimalist works, Tucker aptly paraphrases a remark of Robert Rauschenberg: "If you don't take it seriously, there is nothing to take."[1] *Untitled* (L-beams) is a direct presentation of mass translated into structure translated into precise, repeated, geometric shape. Often the concept of "gestalt" is invoked in relation to this artist's work, thus emphasizing its existence as the unification of elements impossible to ascertain as simply the sum of its parts. With its variable installation and the impossibility of knowning what a "preferred" viewing perspective might be, *Untitled* (L-beams) functions more as a locale than a sculptural object or monument.

Related to the work of, among others, Donald Judd and Tony Smith, Morris's minimalist works are symmetrically based and, for the most part, industrially fabricated. Certain pieces like the Whitney Museum's *Untitled* (1966) incorporate the element of light in a mysterious and provocative manner that underscores the hollow yet heavy quality implicit in Morris's minimalist art. They are objects whose meaning is enunciated in their pure presence.

In his four-part "Notes on Sculpture" in *Artforum* magazine between 1966-69, Morris, as polemicist, established a verbal foundation for his minimalist ideology. He noted that: *There is some justification for lumping together the various focuses and intentions of the new three-dimensional work. Morphologically there are common elements: symmetry, lack of traces of process, abstractness, non-hierarchic distribution of parts, non-anthropomorphic orientations, general wholeness. These constants probably provide the basis for a general imagery. The imagery involved is referential in a broad and special way: it does not refer to past sculptural form. Its referential connections are to manufactured objects and not to previous art. In this respect the work has affinites with Pop art.* But the abstract work connects to a different level of the culture.*[2]

Untitled (L-beams) has a complex history. Morris started this work with the idea of making nine identical L-beams to be painted a pale, mat gray; subsequently, the work's size was reduced to seven and then to two units. This two-unit piece, constructed from eight-by-ten-feet plywood sheets, was exhibited in 1965 at Richard Bellamy's soon to be closed Green Gallery in New York City. During 1966-67 an edition of three of the two-unit works was fabricated by the artist in fiberglass. In 1970, the artist requested that the edition of three be refabricated in stainless steel, sandblasted to achieve the mat, dull gray surface. At that time Morris decided to add an element, changing the piece to a three-part configuration.[3] Having the piece in three units allowed for the three logical positions of the parts: lying on a side, standing on an end, and resting on the two inside corner edges. Making the piece in stainless steel increased its weight tremendously, so each element was designated for one of the three possible installations. The unseen, bottom slides of the lying and standing elements were left incomplete to cut down on weight and materials, and to insure stability, fin-like protrusions were added to the element that rests on the corner edges. Thus the concept of the variability of the individual elements diminished; no longer, as with the lighter wood and fiberglass fabrications, could the elements be arranged in varying combinations of lying, standing, or resting. This second non-wood fabrication was completed in 1971. Of the three original owners of the fiberglass version, only two decided to acquire the work remade in its stainless steel version—Howard and Jean Lipman, who retained the fiberglass piece (which they gave to the Aldrich Museum in Ridgefield, Connecticut) and Philip Johnson, who destroyed his fiberglass version. The third owner kept the fiberglass version. Thus, one of the three-unit stainless-steel *Untitled* (L-beams) remained, and it was sold to a Canadian collector. All of the versions of the piece, of two and three units and in varying materials, were designated *Untitled* (L-beams) and dated 1965, the year of the first fabrication in wood.

The Whitney Museum's *Untitled* (L-beams) is presently on extended loan to the Neuberger Museum in Purchase, New York, where it is installed out doors on the State University of New York campus, of which the museum is a part.

Patterson Sims
Associate Curator,
Permanent Collection

1. Marcia Tucker, *Robert Morris* (New York: Praeger Publishers for the Whitney Museum of American Art), p. 29.
2. Robert Morris, "Notes on Sculpture Part 3: Notes and Nonsequiturs," *Artforum*, 5 (Summer 1967), p. 26.
   *There is a correlation between *Untitled* (L-beams) and Claes Oldenburg's 1968 drawing *The Letters L and O in the Landscape* that is worth noting in relation to Morris's statement. A visual comparison of these two members of the alphabet lying indolently in a lumpy field and the Morris piece remind the viewer that, rather than being letters, all of Morris's units are two rectangular shapes joined at a right angle.
3. In 1968, a three-unit wood version of *Untitled* (L-beams) was exhibited at the Stedelijk von Abbe Museum in Eindoven, Netherlands. Other plywood fabrications of the three-unit *Untitled* (L-beams) were shown at the Morris retrospective shared by the Corcoran Gallery of Art and the Detroit Institute of Arts in 1969-70.

Robert Morris. *Untitled* (L-beams), 1965. Stainless steel; three beams, each 96 x 96 x 24 inches. Gift of Howard and Jean Lipman. 76.29.

Robert Morris used huge wood beams, steel pipes, and concrete for this 96-foot installation work, *Untitled*, 1970, in his exhibition at the Whitney Museum, April 9-May 17, 1970. Photo by Peter Moore.

Richard Estes, *Ansonia*

Richard Estes. *The Candy Store*, 1969. Oil and synthetic polymer on canvas, $47^3/_4 \times 68$; inches. Gift of the Friends of the Whitney Museum of American Art. 69.21.

During the summer the awning is down and the houseplants are outside Flowers by Edith. A new bus-stop shelter with plexiglas sides has been constructed, and the children crossing sign does not exist. McDonald's golden arches share their space with West Tower House. The billboard tells the passerby that "You have a friend at the CHASE," but Estes left it blank. It provides a moment's respite from what Joshua Taylor, in discussing Estes's work, has called the process of getting "lost in the untroubled complexity of pure looking."[1]

The main subject of Richard Estes's *Ansonia* (1977; p. 35) is a view of the upper west side of New York City looking north from in front of the facade of the plant store near the northeast corner of 69th Street and Broadway. The white towers of the Ansonia Hotel loom in the distance. Fixed yet transient, this urban scene changes with greater frequency than the seasons; but though the minutiae may be altered, the substance is the same.

The work was painted in New York between December 1976 and April 1977 and is based on a series of photographs the artist had taken many months before. It is cleverly signed, as is usual for Estes, within the composition, in this case on the marquee to the right of the entry of the church.

As the small writing on the side of bus proclaims, in photo-realist painting, "Taste is everything—Taste is everything." This incantation was, in fact, one of the artist's original thoughts for the title of this work. As one might work from a sketch or a drawing, Estes paints from his own slides and photographs. He has never projected his photograph onto the canvas. He carefully amalgamates and deletes select elements in the photographs that integrate the parts into a recognizable entity of reality: an act of art that translates banality into significance. Neither Estes's emotional state nor any sense of narrative comes through in his art, nor an exalted sense of color or form, nor an intellectual tour de force. Rather his works are a combination of the explicit and exquisite realization of a condensed perception of the ordinary and extraordinary technical facility.

Estes's art since the late 1960s has revolved around the utilization of photographs and the imagery of urban scenes that are relatively litter-free, tidy, and unpopulated. Be it Paris (the city documented by the significantly inspirational Eugene Atget), Venice (the constant subject of Canaletto, another artist whom Estes admires), or New York, all the cities that have been subjects of his recent art have been used for formal reasons. As Estes has said, "I don't enjoy looking at the things I paint, so why should you enjoy it? I enjoy painting it because of all the things I can do with it. I'm not trying to make propaganda for New York, or anything.

Richard Estes. *Ansonia*, 1977. Oil on canvas, 48 x 60 inches. Frances and Sydney Lewis Collection. 77.33. Photo by Malcolm Varon.

I think I would tear down most of the places I paint."[2] And he explains, "... places and things can if you look at them objectively as forms and colors divorced of their function, or threat or whatever, provide unexpected possibilities for painting ... the closer I can get to reconstructing the scene the more exciting it is rather than simply using it as a springboard toward some sort of self expression."[3]

Estes has gradually, in the last ten years, painted from more distant perspectives, traded the frontal for the oblique view, exorcised the human figure, and tightened his line and use of color. In the earlier example of his work in the Museum's collection, *The Candy Store* (1969, p. 34), also acquired the year of its execution, the straight-on, close-up view of the store window and its contents, the reflection of figures, and the almost expressionist color-mixing and paint-handling contrast powerfully with the stylistic elements of *Ansonia*.

A comparison of *Ansonia* (a seemingly precise and realistic depiction) with its locale reverberates not only with the small physical additions, alterations, and deletions already noted, but with fundamental representational transformations as well. Neatly balancing his painting around the central axis of the imposing marble column, Estes pieced together elements seen from two principal vantage points. To the left of the column, the area bounded by McDonald's and the church derives from a photograph Estes took half a block below the corner of West 71st Street and Broadway. In the painting, this view is shown reflected in the window of Flowers by Edith. From in front of that store Estes took the photograph that defines the structure of the painting to the right of the church. In combining these views on one surface, Estes allowed himself visual prevarications as he composed and compacted his work around the strong central division of the column and the leaves in the container.

Fanatically capturing facts of illusory truth, Estes's images like *Ansonia* are predicated on the invention and solution of artistic problems. They exist as resolute images of that most elaborate and variable of human fabrication, the city.

Patterson Sims
Associate Curator,
Permanent Collection

1. Joshua C. Taylor, *America as Art* (Washington, D.C.: National Collection of Fine Arts by the Smithsonian Institution Press, 1976), p. 308.
2. Interview by Linda Chase and Ted McBurnett, in "The Photo-Realists: 12 Interviews," *Art in America*, 60 (November-December 1972), p. 80.
3. In *Realism Now* (Poughkeepsie, N.Y.: Vassar College Art Gallery, 1968), p. 24.

Selections from the Lawrence H. Bloedel Bequest and Related Works from the Permanent Collection of the Whitney Museum of American Art was installed on the third floor by Tom Armstrong, April 5-June 19, 1977.

Samuel A. Robb. *Baseball Player* (Cigar-store Figure), 1888-1903. Polychromed wood, 76 x 21¾ x 21¾ inches. Gift of Mr. and Mrs. Carl W. Haffenreffer. 76.23. Photo by Jerry Mundy, Paul McKenna.

American Art from the Collection of Mr. and Mrs. John D. Rockefeller 3rd
September 16-November 7, 1976
Exhibition selected and catalogue by Dr. E. P. Richardson for The Fine Arts Museums of San Francisco. Sponsored at the Whitney Museum by Alcoa Foundation. Installation by Patricia Hills.

Calder's Universe
October 14, 1976-February 6, 1977
Exhibition organized by Richard Marshall and Jean Lipman. Based on the book by Jean Lipman with Ruth Wolfe, editorial director; published in hard and soft cover by Viking (Studio). Exhibition sponsored by Champion International Corporation. Installation designed by Charles Forberg Associates with Marcel Breuer acting as consultant. Exhibition traveled to the High Museum of Art, Atlanta; Walker Art Center, Minneapolis; and Dallas Museum of Fine Arts.

Theodore Wendel: An American Impressionist
October 16-December 5, 1976
Exhibition organized and brochure by John I. H. Baur. Made possible with funds provided by the Historic Art Associates of the Whitney Museum.

American Master Drawings and Watercolors
November 23, 1976-January 23, 1977
Exhibition based on the book by Theodore E. Stebbins, Jr., *American Master Drawings and Watercolors: A History of Works on Paper from Colonial Times to the Present*, published by Harper & Row in association with The Drawing Society. Traveling exhibition prepared by The American Federation of Arts with Stebbins as guest director. Supported by a grant from the National Endowment for the Arts. A videotape of Chuck Close and Larry Rivers working in their studios was produced for the exhibition by the Public Education department of the Whitney Museum and The Drawing Society, and prepared by Don Freel, Inc.

On Canvas
December 8, 1976- January 9, 1977
Selection of paintings from the Permanent Collection by artists included in American Master Drawings and Watercolors; organized by Patterson Sims.

Two Artists: Daniel Alva Hill and Michael Venezia
January 13-February 13, 1977
Exhibition organized by Barbara Haskell.

30 Years of American Art, 1945-1975
First installation: January 29-May 1, 1977
Second installation: May 6-July 24, 1977
Third installation: August 5-October 23, 1977
Selections from the Permanent Collection and installations by Patterson Sims. Wednesday evening lectures and panel discussions offered in conjunction with the exhibition by the Public Education department of the Whitney Museum and the New York School of Continuing Education, February 16-April 27; participants included Ilya Bolotowsky, Jack Boulton, Louise Bourgeois, Charles and Mary Grace Carpenter, Leo Castelli, Arthur Cohen, Suzanne Delehanty, Richard Estes, Arnold Glimcher, Mel Gordon, Alanna Heiss, Sam Hunter, Ivan Karp, Lucy Lippard, Betty Parsons, Robert Pincus-Witten, Robert Rosenblum, Dorothy and Herbert Vogel.

1977 Biennial Exhibition
February 15-April 3, 1977
Exhibition organized by Barbara Haskell, Patterson Sims, and Marcia Tucker. Video

Robert Irwin conceived this installation work, *Scrim veil—Black rectangle—Natural light*, specifically for the Museum's fourth floor gallery for his retrospective exhibition, April 16-May 29, 1977. Photo by Nancy Crampton.

For the exhibition Art ⇄ World at the Downtown Branch, September 16-October 20, one of Mierle Laderman Ukeles's works was *I Make Maintenance Art One Hour Every Day:* she invited the maintenance personnel at 55 Water Street "to *consider* one hour per day of their regular maintenance work as art," and documented the time with Polaroid photographs and questionnaires. Everyone involved with the project wore a large button proclaiming I Make Maintenance Art One Hour Every Day.

selection by John G. Hanhardt and Mark Segal. Catalogue by the curators. Exhibition supported by a grant from Fallek Chemical Corporation.

Selections from the Lawrence H. Bloedel Bequest and Related Works from the Permanent Collection of the Whitney Museum of American Art
April 5-June 19, 1977
Selection and installation by Tom Armstrong. Catalogue compiled by Jennifer Russell.

New York on Paper: Selected Prints and Drawings from the Whitney Museum of American Art
April 7-May 22, 1977
Exhibition organized and brochure by Judith Goldman.

Robert Irwin
April 16-May 29, 1977
Exhibition and catalogue by Robert Irwin, coordinated by Richard Marshall. Outdoor installations at 42nd Street and Fifth Avenue and at the World Trade Center.

Unposed Portraits
May 26-June 26, 1977
Exhibition organized and brochure by Barbara Haskell.

Richard Diebenkorn: Paintings and Drawings, 1943-1976
June 9-July 17, 1977
Exhibition organized at the Albright-Knox Art Gallery, Buffalo, New York, with catalogue by Robert T. Buck, Jr., Linda L. Cathcart, Gerald Nordland, Maurice Tuchman. Installed at the Whitney Museum by Barbara Haskell.

Turn-of-the-Century America: Paintings, Graphics, Photographs, 1890-1910
June 30-October 2, 1977
Exhibition organized and catalogue by Patricia Hills. Sponsored by JCPenney in celebration of its 75th anniversary. Exhibition traveling to The St. Louis Art Museum, Seattle Art Museum, and The Oakland Museum.

Exhibitions at the Downtown Branch Museum

Organized by Helena Rubinstein Fellows under the direction of David Hupert.

Art ⇄ World
September 16-October 20, 1976

Advocates of Abstraction: The A. A. A. 1936-1943
October 26-December 2, 1976

Surface, Edge & Color
December 8, 1976-January 19, 1977

Nothing But Nudes
January 26-March 3, 1977

Words
March 9-April 13, 1977

Two Weeks of Film
April 18-29, 1977

Circa 1910
May 4-June 8, 1977

Pop Plus
June 20-August 16, 1977

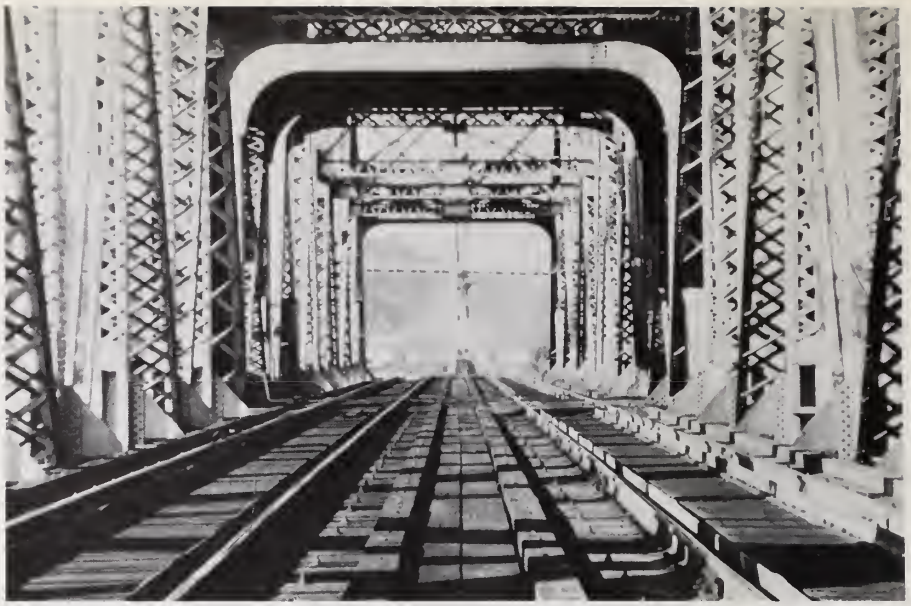
Loan Exhibitions Organized by the Whitney Museum

Three exhibitions of works from the Permanent Collection were prepared by the Museum staff for travel to three institutions.

American Painting 1900-1940
Isetan Art Hall
Tokyo, Japan
September 24-October 11, 1976

Edward Hopper
Arkansas Arts Center
Little Rock, Arkansas
November 18-December 26, 1976

Avant-Garde and Traditional: American Art 1900-1925
C. W. Post College Art Gallery
Greenvale, New York
April 27-May 15, 1977



Railroad Turnbridge (1976), by Richard Serra, was in the film program Gottheim/Serra/Snow, January 4-9, 1977. The year's programs of the Film and Video Department included a new series of lectures and discussions by artists, critics, and scholars to increase awareness of film and video art; lecturers were David Antin, Noel Carroll, Douglas Davis, Brian Henderson, Annette Michelson, and Allan Sekula.

**Denotes video programs*

Lost Lost Lost
September 14-September 19, 1976
Lost Lost Lost (Diaries, Notes and Sketches, Reels 1-6) (1976) by Jonas Mekas

Tuskegee Subject #626/Blood's Way
September 21-September 26, 1976
Tuskegee Subject #626 (1976) by Leroy McDonald
Blood's Way (1972) by Stan Taylor

Video Trans Americas*
September 30-October 10, 1976
Video Trans Americas (1976) by Juan Downey (video installation)

Bruce Conner
October 12-October 17, 1976
A Movie (1957) by Bruce Conner
Cosmic Ray (1961) by Bruce Conner
Report (1963-67) by Bruce Conner
The White Rose (1965-67) by Bruce Conner
Crossroads (1974-75) by Bruce Conner
Take the 5:10 to Dreamland (1975) by Bruce Conner

Dineh: The People
October 19-October 24, 1976
Dineh: The People (1976) by Jonathan R. Reinis and Steven Hornick

Video Matrix*
October 26-October 31, 1976
Video Matrix (1976) by Andy Mann (video installation)

Kristina Talking Pictures
November 2-November 7, 1976
Kristina Talking Pictures (1976) by Yvonne Rainer

Independence Day
November 9-November 14, 1976
Independence Day (1976) by Bobby Roth

Sondheim/Acker*
November 16-November 21, 1976
Untitled (1974) by Kathy Acker and Alan Sondheim
Red Art Brigade (1976) by Alan Sondheim
Theses After Marx (1976) by Alan Sondheim

George Landow
November 23-November 28, 1976
Diploteratology or Bardo Folly (1967) by George Landow
What's Wrong with this Picture? 2 (1972) by George Landow
Thank You, Jesus, for the Eternal Present (1973) by George Landow
"No Sir, Orison" (1975) by George Landow
Wide Angle Saxon (1974-75) by George Landow
New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops (1976) by George Landow

Three Narratives
November 30-December 5, 1976
Ordinary Days (1974) by Sally Heckel
Tomorrow Is Only Tuesday (1974) by Elodie Keene
And You Act Like One, Too (1975) by Susan Seidelman

Connell/Sekula/Torres*
December 7-December 12, 1976
La Lucha Final (1975-76) by Brian Connell
Talk Given by Mr. Fred Lux at the Lux Manufacturing Co. Plant in Lebanon, Tennessee, on Wednesday, September 15, 1953 (1974) by Allan Sekula
Image's Identity (1974) by Francesc Torres

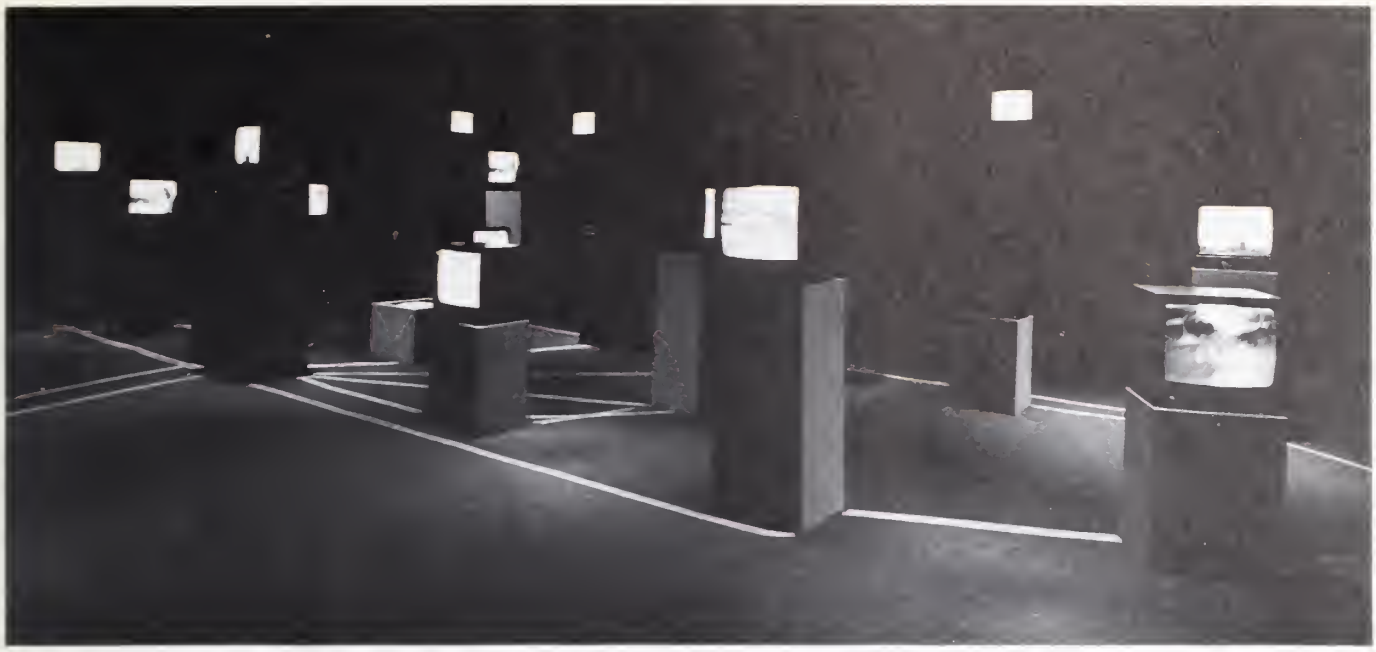
Larry Jordan
December 14-December 19, 1976
The Apparition (1976) by Larry Jordan
Triptych in Four Parts (1958) by Larry Jordan

Lizzie Borden
December 21-December 26, 1976
Regrouping (1976) by Lizzie Borden

Wendy Clarke*
December 28, 1976-January 2, 1977
Self Portrait (1973), *Hopscotch* (1975)
Chair (1976), *Hand* (1976), *Stairs* (1976) by Wendy Clarke (video installation)

Gottheim/Serra/Snow
January 4-January 9, 1977
Railroad Turnbridge (1976) by Richard Serra
Standard Time (1967) by Michael Snow
Barn Rushes (1971) by Larry Gottheim

Building(s)
January 11-January 16, 1977
The Dam at Nagajunarsaga (1972) by Gene Searchinger
Mud House (1974) by Jesse Alexander and Leslie Shatz
Building Gund Hall (1972) by Len Gittleman
Missing Parts (1975) by Victor Losick



The video installation exhibition *Manhattan Is an Island*, by Ira Schneider, May 10-15, 1977, was part of the first series of installation programs to be presented this year by the Film and Video Department. Inclusion of video as a regular part of the department's exhibition schedule was made possible by a grant from the Rockefeller Foundation for acquisition of preview and exhibition equipment.

Benni Efrat
January 18-January 30, 1977
Film showings, film installation and performances by Benni Efrat

Douglas Davis*
February 1-February 6, 1977
Live cablecast/performance of *Four Places Two Figures One Ghost* (1977) by Douglas Davis
The Austrian Tapes (1974) by Douglas Davis
The Florence Tapes (a selection) (1974) by Douglas Davis
Three Silent and Secret Acts (excerpt) (1976) by Douglas Davis
Reading Brecht 3/4 Time (excerpt) by Douglas Davis
The Last Videotape (In the World) (1975) by Douglas Davis

Michael Snow
February 8-February 13, 1977
Rameau's Nephew by Diderot (Thanks to Dennis Young) by Wilma Schoen (1974) by Michael Snow

1977 Biennial/Video Program 1*
February 15-February 23, 1977
Undertone (1972) by Vito Acconci
Inventory (1972) by John Baldessari
Female Sensibility (1974) by Lynda Benglis
Three Transitions (1973) and *Set of Co-Incidence* (1974) by Peter Campus

1977 Biennial/Video Program 2*
February 24-March 3, 1977
La Lucha Final (1975-76) by Brian Connell
Children's Tapes: A Selection (1974) by Terry Fox
Intraction and *Ghost of the Creamer* (1973-74) by Howard Fried

1977 Biennial/Video Program 3*
March 4-March 11, 1977
Underscan (1974) by Nancy Holt
Vertical Roll (1972) by Joan Jonas
Time Pieces (1975) by Allan Kaprow
One-Eyed Bum (1974) by Andy Mann
Pacing Upside Down (1968) by Bruce Nauman

1977 Biennial/Video Program 4*
March 12-March 19, 1977
Global Groove (1973) by Nam June Paik
Skin Cancer (1975) and *The Dive* (1975) by Ilene Segalove
Television Delivers People (1973) by Richard Serra
Evidence (1975) by Alan Sondheim

1977 Biennial/Video Program 5*
March 20-March 27, 1977
Animation II (1974) by Keith Sonnier
Noisefields (1974) and *Vocabulary* (1973-74) by Woody and Steina Vasulka
Life With Video (1971-76) by Willie Walker
Selected Works, Reel 4 (1972) by William Wegman

Off the Wall
March 29-April 3, 1977
Off the Wall (1976) by Rick King

Robert Breer
April 5-April 10, 1977
An installation of mutoscopes and drawings accompanied the following films: *Form Phase I* (1952), *Form Phase IV* (1954), *Recreation I* (1956-57), *Eyewash* (1959), *Blazes* (1961), *66* (1966), *69* (1968), *70* (1970), *Fuji* (1974), *Rubber Cement* (1976), *77* (1977)

Music with Roots in the Aether*
April 12-April 20, 1977
Music with Roots in the Aether (1977) by Robert Ashley

Frank Gillette*
April 22-May 1, 1977
Maui (1976-77) by Frank Gillette (video installation)

Gunvor Nelson
May 3-May 8, 1977
Trollstenen (1976) by Gunvor Nelson

Ira Schneider*
May 10-May 15, 1977
Manhattan Is An Island (1974) by Ira Schneider (video installation)

Yiddish Cinema Part I
May 17-May 22, 1977
Mirele Efros (1939) by Josef Berne

Yiddish Cinema Part II
May 24-May 29, 1977
Americaner Shadchen (1940) by Edgar G. Ulmer

Super Vision*
May 31-June 5, 1977
Super Vision (1976-77) by Top Value Television

Walter Gutman
June 7-June 12, 1977
The March on Paris 1914—Of General-oberst Alexander von Kluck—and his Memory of Jessie Holladay (1977) by Walter Gutman

Image Union*
June 14-June 19, 1977
The Five Day Bicycle Race and *Mock Turtle Soup* (1976) by the Image Union

Robert Cottingham. *Radios*, 1977. Oil on canvas, 78 x 78 inches. Frances and Sydney Lewis Collection. 77.36.

Concerts presented by Composers' Showcase, Charles Schwartz, Music Director. Assisted by grants from the National Endowment for the Arts, the New York State Council on the Arts, the J.M. Kaplan Fund, and other sources. Lois Meagher acted as manager for the concert series.

Elliott Carter Revisited
February 6, 1977
An Elliott Carter retrospective, with the composer commenting on his music. Other participants included Speculum Musicae, the American Brass Quintet, Beveridge Webster and Ursula Oppens, pianists, Paul Jacobs, harpsichordist, and Rolf Schulte, violinist.

George Crumb Revisited
March 30, 1977
A George Crumb retrospective, with the composer commenting on his music. The program of theater, vocal, and instrumental music of *Dream Sequence* for chamber ensemble, as well as *Voice of the Whale* and *Night of the Four Moons*. Participants included George Crumb, the Aeolian Chamber Players, Barbara Martin, mezzo, and others.

A Tribute to Duke Ellington
April 7, 1977
The program featured religious music by Ellington appropriate for Holy Week. Participants included alumni from Ellington's band, Rev. John Gensel, the Gregg Smith Singers, and soloists.

Alice Neel, whose portraits were exhibited in a reprospective at the Whitney Museum in 1974, is shown speaking to members of the Education Department's Independent Study Program, during the Branch Museum exhibition Nothing But Nudes. Other lecturers in the year's program were Vito Acconci, Laurie Anderson, Jennifer Bartlett, Tricia Brown, Constance de Jong, Philip Glass, Al Held, Joan Jonas, Donald Judd, Alex Katz, Max Kozloff, Brice Marden, Robert Morris, Elizabeth Murray, Robert Pincus-Witten, Yasna Popovic, Yvonne Rainer, Barbara Rose, Richard Serra, Joel Shapiro, and Frank Stella.

For his retrospective exhibition at the Whitney Museum, Robert Irwin extended his work into New York City, installing *Line rectangle* at the Plaza of the World Trade Center and *Black plane* at the intersection of 42nd Street and Fifth Avenue. There, beginning at 1 PM on Monday, May 2, and continuing until 3 AM, members of the Museum staff and friends of the artist painted the area defined by the cross-walks with black asphalt-sealer. Permission to realize this work was granted by Janet Langsam, Deputy Commissioner, New York City Department of Cultural Affairs, through the kind introduction of Martin Segal, Chairman, Commission for Cultural Affairs. Museum staff members shown painting the street are, from left, Patterson Sims, John Murray, and Richard Marshall. Photo by Warren Silverman.

Performances at the Downtown Branch Museum

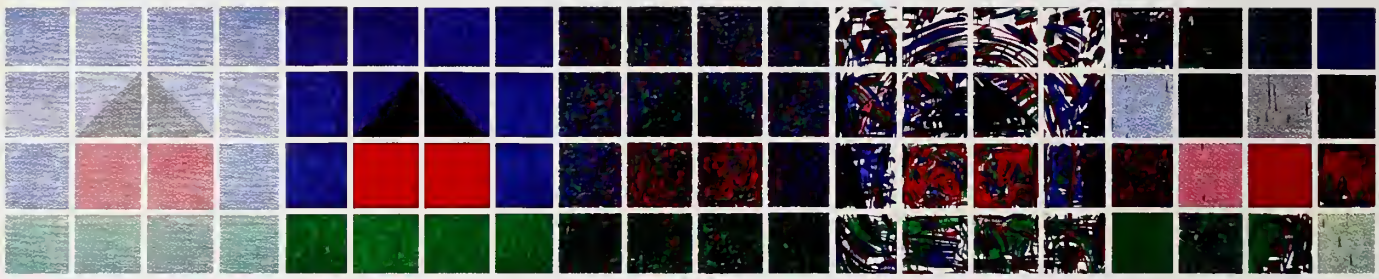
July 7, 1976
Paul Zimmer (poetry reading)
July 14
Phil Goodbody (contemporary guitar music)
July 21
Antonio Alamilla (classical and Flamenco guitar)
July 28
Iris Brooks and Peter Griggs (North Indian music for drums and flute)
August 4
George Hirner and Liza Goldstein (classical clarinet duets)
August 11
Daniel Waitzman and Andrew Bolotowsky (classical flute duets)
September 22
Iris Brooks and Peter Griggs (North Indian and Japanese music)
September 29
The Galliard Quintet (classical, Baroque, and contemporary music)
October 6
The Mostly Mozart Trio
October 20
Eugene Drucker (violin)
October 27
The Mostly Mozart Trio
November 3
Owens, Owens, and Zafrana (Elizabethan and Baroque music for voice, recorder, and harpsichord)
November 10
The Greenwich Trombone Quartet
November 17
*Mineo Hayashi with Joseph Bloom (cello with piano accompaniment)
December 1
The Clarion Quintet (brass)
December 15
Trio (cello, flute, and piano)
December 22
David Diveau (piano, classical)
December 29
Joyce Timpanelli (storyteller)
January 5, 1977
Philip Setzer with David Oei (violin with piano accompaniment)
January 12
Julie Holtzman (piano)
January 19
The Ionian Brass Quintet
February 16
Nancy Allen and Kevin Quinn (harp and flute)
February 23
Lauren Weiss, Ruth Siegler, and Felice Swados (flute, viola, and harp)
March 2
Collette Inez (poetry reading)
March 15
*Tarrago Guitar Quartet
March 23
Joyce Timpanelli with music by Mitchell Korn ("Birdwatching in New York City," storyteller/poet)
March 30
The Destiny Players ("Realities of the Business," one-act play by Richard Monaco)
April 20
Guillermo Figueroa (violin)
April 27
Arioso Woodwind Quintet
May 11
Clarion Brass Quintet
May 17
**Ntozake Shange with music by David Murray (poetry reading with saxophone accompaniment)
May 18
*Brass Quintet of the Orchestra of France
May 23
"Hermeneutics" with Andrew Kelly, Ann-Sargent Woodster, and Leanne Mella (reading)
May 25
Philip Lui, composer (No. 1 in Contemporary Composers Series: discussion about contemporary music with tape of the music)
June 1
Andrew Bolotowsky and Joseph Karpienia (flute and classical guitar)
June 8
Craig Schuller (No. 2 in Contemporary Composers Series)
June 15
Rudolph Palmer, composer (No. 3 in Contemporary Composers Series)
June 22
David Eyges, composer (No. 4 in Contemporary Composers Series)
June 29
Bruce Lazarus, composer (No. 5 in Contemporary Composers Series)

**Presented by Carnegie Hall-Jeunesses Musicals, Inc., in association with the Department of Cultural Affairs of the City of New York.*

***Presented by the Lower Manhattan Cultural Council.*

Acquisitions

July 1, 1976-June 30, 1977



Jennifer Bartlett. *Falcon Avenue, Seaside Walk, Dwight Street, Jarvis Street, Greene Street*, 1976. Enamel on steel, baked enamel, and silkscreen grid, 51 x 259 inches. Gift of the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts. 77.22.

Dimensions are in inches, height preceding width, preceding depth. The dimensions of watercolors and drawings are overall unless noted as sight (measured within the frame or mat opening). The dimensions of sculpture do not include the base unless it is an integral part of the work. The support for paintings in oil and synthetic polymer is canvas and for watercolors, drawings and prints it is paper, unless otherwise noted.

Albers, Josef (1888-1976)
Pair D, 1958
Ink, 11½ x 22⅞
Gift of Richard Brown Baker. 77.3

Baeder, John (b. 1938)
Empire Diner, 1976
Mezzotint, Edition 44/100, 8⅛ x 13¾
Gift of Richard Steinberg. 77.16

Bailey, William (b. 1930)
N, 1964
Oil, 48 x 72
Gift of Mrs. Louis Sosland. 76.39

Barnet, Will (b. 1911)
Study for Introspection (5733), 1972
Pencil, 24 x 32¼ (sight)
Gift of Mrs. Jacob M. Kaplan. 76.37

Bartlett, Jennifer (b. 1941)
Falcon Avenue, Seaside Walk, Dwight Street, Jarvis Street, Greene Street, 1976
Enamel on steel, baked enamel, and silkscreen grid, 51 x 259
Gift of the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts. 77.22

Bochner, Mel (b. 1941)
Ten to 10, 1972
Stones, 120 diameter
Gift of the Gilman Foundation. 77.28

Brown, Roger (b. 1941)
The Entry of Christ into Chicago in 1976, 1976
Oil, 72 x 120
Gift of Mr. and Mrs. Joel S. Ehrenkranz (by exchange), Mr. and Mrs. Edwin A. Bergman, and the National Endowment for the Arts. 77.56

Browne, Bryon (1907-1961)
Woman with Hairbow, 1937
Pencil, 12 x 9
Anonymous gift. 77.4

Burchfield, Charles (1893-1967)
Night Scene with Clouds, c. 1929
Watercolor, 18⅛ x 26¼
Gift of a Trustee in honor of John I. H. Baur. 76.30

Winter Light, Backyard, 1949-60
Watercolor, 40 x 26
Gift of Mr. and Mrs. Solomon K. Gross. 76.34

Calder, Alexander (1898-1976)
Belt buckle, 1935
Brass, 8 x 5 x ½
Gift of Mrs. Marcel Duchamp in memory of the artist. 77.21

Fables of Aesop, According to Sir Roger L'Estrange
No. 48 of edition published August 1931, by Harrison of Paris, with fifty illustrations by Calder; includes original ink drawing for *Lyoness and a Fox*; 9¾ x 7⅛
Gift of Mildred and Russell Lynes. 76.42a-b

Christo (b. 1935)
Running Fence, Project for Sonoma County and Marin County, State of California, 1976
Collage (pastel, charcoal, engineering data, cloth, and tape), 22 x 28
Paul Rewald Memorial Fund. 77.20

Colescott, Warrington (b. 1935)
History of Printmaking: S. W. Hayter Discovers Viscosity Printing, 1976
Etching, Edition 29/75, 25¼ x 36
Gift of Mrs. Albert A. List. 77.57

Cook, Howard (b. 1901)
Times Square Sector, 1930
Etching, Edition 28/75, 13⅞ x 11⅜
Gift of Associated American Artists, New York. 77.17

Crawford, Ralston (b. 1906)
Bikini, 1946
Gouache, 12⅜ x 16 1/16
Gift of Charles Simon. 77.38

Daugherty, James H. (1887-1974)
Futurist Picture of the Opening Game
Color reproduction in the *New York Sunday Herald*, April 12, 1914; 9¼ x 12
Purchase. 77.41

Right This Way! Sensations of Color, Movement and Noise at Coney Island
Color reproduction in the *New York Sunday Herald*, May 31, 1914; 25 x 18
Gift of Mr. and Mrs. Charles Daugherty. 77.24

Three Base Hit, 1914
Gouache and ink, 12¼ x 17⅛
Purchase. 77.40

Vacation Days
Color reproduction in the *New York Sunday Herald*, July 19, 1914; 22¾ x 16½
Gift of Mr. and Mrs. Charles Daugherty. 77.25

Broadway Nights
Color reproduction in the *New York Sunday Herald*, January 31, 1915; 22¾ x 16⅝
Gift of Mr. and Mrs. Charles Daugherty. 77.26

Davis, Stuart (1894-1964)
2 Figures and El, 1931
Lithograph, Edition 16/25, 11 x 15
Gift of Mr. and Mrs. Michael H. Irving (and purchase). 77.13

Diamond, Martha (b. 1944)
Location, 1976
Oil on paper, 32 x 24 (overall)
Gift of the Louis and Bessie Adler Foundation, Inc. 76.36

Mel Bochner. *Ten to 10*, 1972. Stones, 120 inches in diameter. Gift of the Gilman Foundation. 77.28.

Lee Krasner. *Imperfect Indicative*, 1976. Collage on canvas, 78 x 72 inches. Frances and Sydney Lewis Collection. 77.32.

Dine, Jim (b. 1935)
Double Isometric Self-Portrait (Serape), 1964
Oil with objects, 56⅞ x 84½
Gift of Helen W. Benjamin in memory of her husband, Robert M. Benjamin. 76.35

Fiene, Paul (1899-1949)
Bust of Grant Wood, c. 1942
Bronze, Edition of one, 17¼ x 7½ x 8
Promised gift of Mr. and Mrs. George D. Stoddard. 1.77

Gallatin, A. E. (1882-1952)
Untitled, 1938
Oil, 20¼ x 24¼
Gift of Philip Morris Incorporated. 76.32

Goldberg, Rube (1883-1970)
Spring Sale of European Nobles, 1909
Ink, 9¼ x 23½ (sight)
Gift of Mrs. Rube Goldberg. 77.19

Gordin, Sidney (b. 1918)
April, 1953
Steel painted black, 64 x 47½ x 34½
Promised gift of Mr. and Mrs. Raymond J. Learsy. 27.77

Grooms, Red (b. 1937)
Guggenheim, 1972
Lithograph, Edition 3/20 A.P.; 38 5/16 x 26
Gift of Mr. and Mrs. William A. Marsteller 77.10

Hartley, Marsden (1877-1943)
Sawing Wood, c. 1908
Pencil, 12 x 8⅞
Gift of Mr. and Mrs. Walter Fillin. 77.39

Untitled (Still Life), 1917
Oil on glass, 11¼ x 9½
Purchase. 77.31

Henri, Robert (1865-1929)
Gertrude Vanderbilt Whitney, 1916
Oil, 50 x 72
Promised gift of Mrs. G. Macculloch Miller. 30.77

Irwin, Robert (b. 1928)
Fractured light—Partial scrim ceiling—Eye level wire, Museum of Modern Art, New York, 1970, 1977
Ink and press type on graph paper, 30 x 34⅞
Gift of the artist. 77.49

Grass Hill Project Proposal, 1977
Ink and press type on graph paper, 30 x 34⅞
Gift of the artist. 77.51

Interior/Exterior Window/Picture Planes Project Proposal, Leo Castelli Gallery/Downtown, 1977
Ink and press type on paper, 24 x 27⅝ (overall)
Gift of the artist. 77.46

Layout gallery 3/Four corners—Room/Black—window indication, Walker Art Center, Minneapolis, 1976, 1977
Ink and press type on graph paper, 30 x 35⅛
Gift of the artist. 77.52

New York Projections, 1977
Mixed media, dimensions variable
Gift of the artist. 77.55a-n

Scrim veil—Black rectangle—Natural light (Whitney Museum of American Art, New York), 1977
Cloth, metal, and wood, 12′ x 114′ x 19′ (approximately)
Gift of the artist. 77.45

Scrim Veil—Black Rectangle, Whitney Museum of American Art, 1977
Ink and press type on paper, 27⅞ x 34 (overall)
Gift of the artist. 77.48

Skylight/Stairwell scrim, Univ. of Massachusetts, 1976, 1977
Ink and press type on graph paper, 30 x 34⅞ (overall)
Gift of the artist. 77.47

Slant Park Slanting Grass Planes 52nd thru to 53rd Street Open Project Propoal, 1976, 1977
Ink and press type on paper, 24 x 34¾ (overall)
Gift of the artist. 77.47

Soft Wall—Pace Gallery, New York, 1974, 1977
Ink and press type on graph paper, 30 x 34⅞
Gift of the artist. 77.50

Trinity River Leap—Fort Worth—Project Proposal, 1977
Ink and press type on graph paper, 30 x 34⅞
Gift of the artist. 77.53

Jensen, Alfred (b. 1903)
The Acrobatic Rectangle Per, Eleven, 1967
Oil, 68 x 48½
Promised gift of Mrs. Oscar Kolin. 28.77

Landeck, Armin (b. 1905)
Housetops, 14th Street, 1937
Etching, Edition 100, 14 x 16 13/16
Gift of Mr. and Mrs. William A. Marsteller in memory of Erni Meyer. 77.11

Lassaw, Ibram (b. 1913)
Untitled, 1967
Ink, 13⅜ x 16
Neysa McMein Purchase Award 77.30

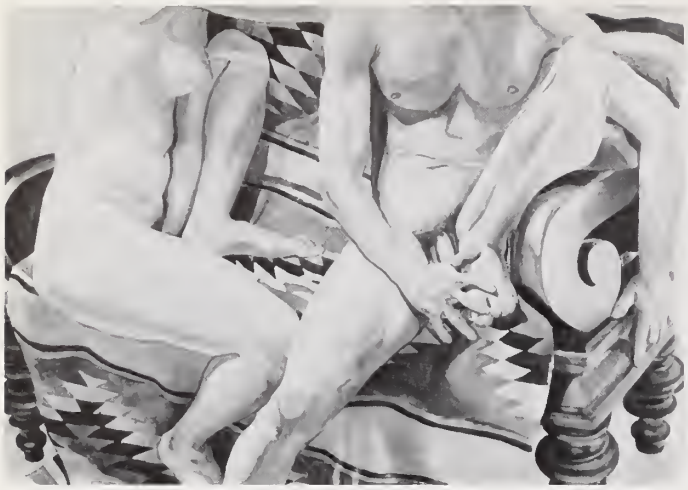
Lipchitz, Jacques (1891-1973)
Marsden Hartley Sleeping, 1942
Bronze, Edition of 7, 10¼ x 7¾ x 10
Gift of Benjamin Sonnenberg. 76. 41

Lozowick, Louis (1892-1973)
New York, c. 1923
Carbon pencil, 12½ x 10
Richard and Dorothy Rodgers Fund. 77.15

New York, 1925
Lithograph, 10 7/16 x 9
John I. H. Baur Purchase Fund. 77.12

Coney Island (Luna Park), 1929
Lithograph, 12¾ x 8½
Gift of Lily Auchincloss. 77.18

Subway Construction, 1931
Lithograph, Edition 23/50, 6⅝ x 13 1/16
Gift of Philip Morris Incorporated. 77.8



Philip Pearlstein. *Male and Female Models on Greek Revival Sofa*, 1976. Watercolor on paper, 29½ x 41 inches. Gift of the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts. 77.6.

Joel Shapiro. *Untitled* (House on Field), 1975-76. Bronze, 3½ x 28¾ x 21½ inches. Gift of Mrs. Oscar Kolin. 76.22.

Martin, Agnes (b. 1916)
Untitled #11, 1977
India ink, graphite and gesso on canvas, 72 x 72
Gift of The American Art Foundation. 77.44

Matulka, Jan (1890-1972)
New York Evening, 1925
Lithograph, 13¼ x 16
Purchase. 77.9

Morris, Robert (b. 1931)
Untitled (L-beams), 1965
Stainless steel; three teams, each 96 x 96 x 24
Gift of Howard and Jean Lipman. 76.29

Motherwell, Robert (b. 1915)
Untitled (#10), 1976
Etching ink on paper, monotype; 30¾ x 22¼ (overall)
Anonymous gift. 76.38

Nauman, Bruce (b. 1941)
Untitled, 1965-66
Latex on burlap; dimensions variable, approximately 14 x 49 x 35
Gift of Mr. and Mrs. Peter M. Brant. 76.43

Neel, Alice (b. 1908)
John Perreault, 1972
Oil, 38 x 63½
Gift of anonymous donor. 76. 26

Newman, Carl (1858-1932)
Untitled (Bathers), 1917
Oil, 32 x 28¼
Gift of Milton and Gertrude Luria. 77.2

Nickle, Robert (b. 1919)
Untitled, 1969-73
Collage, 13 x 14
Gift of the Louis and Bessie Adler Foundation, Inc. 76.21

Oldenburg, Claes (b. 1929)
Bicycle on Ground, 1959
Crayon, 12 x 17⅝
Gift of the Lauder Foundation—Drawing Fund. 76.31

Pearlstein, Philip (b. 1924)
Male and Female Models on Greek Revival Sofa, 1976
Watercolor, 29½ x 41
Gift of the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts. 77.6

Pearson, Henry (b. 1914)
Amanita Verna, 1966
Acrylic, 103 x 103 diagonally
Gift of Eric Green. 76.33

Prendergast, Maurice (1895-1924)
Picnic Grove, 1918
Pastel and watercolor, 12¾ x 19¾
Gift of Arthur G. Altschul. 76.40

Rauschenberg, Robert (b. 1925)
Front Roll, 1964
Lithograph, Edition 2/8 H. C.; 41 x 29⅝
Neysa McMein Purchase Award. 77.14

Reinhardt, Ad (1913-1967)
Collage, 1938
Paper collage on paper, 15 x 11 (sight)
Gift of Mrs. Ad Reinhardt. 76.51

How to Look at a Spiral, 1946
Collage of ink and paper, 13 x 10¼ (sight)
Gift of Mrs. Ad Reinhardt. 76.49

A Page of Jokes, 1946
Collage of ink and paper, 9¾ x 16¼ (sight)
Gift of Mrs. Ad Reinhardt. 76.50

Museum Racing Form, 1951
Collage of ink and paper, 8⅛ x 21½ (sight)
Gift of Mrs. Ad Reinhardt. 76.47

Our Favorites, 1952
Collage of ink and paper, 14¾ x 21½ (sight)
Gift of Mr. and Mrs. B. H. Friedman, Mr. and Mrs. Morton L. Janklow, Mr. and Mrs. Rudolph B. Schulhof, and the John I. H. Baur Purchase Fund. 76.52

Foundingfathersfollyday, 1954
Collage of ink and paper, 12 x 20 (sight)
Gift of Mrs. Ad Reinhardt. 76.46

Portend of the Artist as a Yhung Mandala, 1955
Collage of ink and paper, 20¼ x 13½ (sight)
Gift of Mrs. Ad Reinhardt. 76.45

Art of Life of Art, n.d.
Collage of ink and paper, 10 x 24½ (sight)
Gift of Mrs. Ad Reinhardt. 76.48

Robb, Samuel A. (1851-1928)
Baseball Player (Cigar-store Figure), 1888-1903
Polychromed wood, 76 x 21¾ x 21¾
Gift of Mr. and Mrs. Carl W. Haffenreffer. 76.23

Roszak, Theodore (b. 1907)
Invocation, 1952
Ink, 39½ x 20⅞ (sight)
Neysa McMein Purchase Award. 77.29

Roth, Frank (b. 1936)
An Unusual Day, 1965
Acrylic, 72 x 65
Gift of the artist under the Ford Foundation Purchase Program (by exchange). 77.5

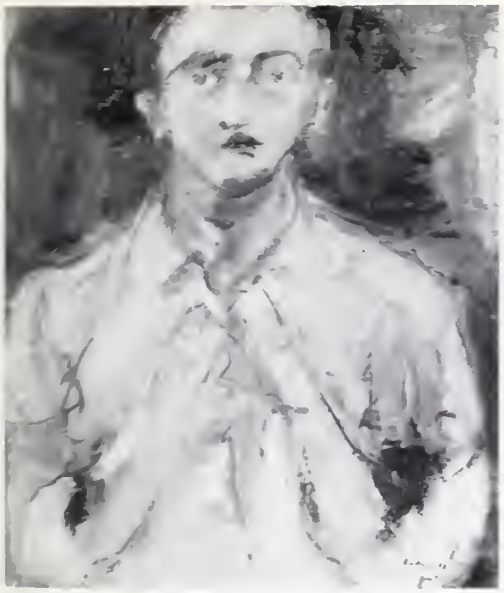
Salemme, Attilio (1911-1955)
Return of the Angel, 1948
Oil, 14 x 23
Gift of Mr. and Mrs. Daniel Saidenberg. 77.7

Schamberg, Morton L. (1881-1918)
Self-Portrait, 1912
Photograph, 8 x 6½
Gift of Claire R. Reis. 76.28

Still Life, 1912-13
Oil on cardboard, 11 x 14
Promised gift of Claire R. Reis. 1.76

Shapiro, Joel (b. 1941)
Untitled (House on Field), 1975-76
Bronze, 3½ x 28¾ x 21½
Gift of Mrs. Oscar Kolin. 76.22

Soyer, Raphael (b. 1899)
Mother and Infant, 1967
Watercolor and pencil, 15¼ x 20
Gift of Bella and Sol Fishko. 76.25



Larry Rivers. *Portrait of Frank O'Hara*, 1952. Oil on canvas, 30½ x 26 inches. Promised gift of Mrs. Percy Uris. 23.77.

Margaret Wharton. *1*, 1975. Wood, 36½ x 108 x 108 inches. Gift of The American Art Foundation. 77.42.

Steinberg, Saul (b. 1914)
Dancers, 1954
Ink, 14⅛ x 11 1/16
Gift of Eric Green. 77.27

Storrs, John (1885-1956)
Forms in Space, 1924
Aluminum, brass, copper, wood on black marble base; 28½ x 5½ x 5¼
Gift of Charles Simon. 77.58

Study for Monument to Walt Whitman, n.d.
Ink and watercolor, 11⅜ x 15 5/16 (overall)
Gift of Mrs. Marion O. Sandler. 76.27

True, David (b. 1942)
Chinese Sea, 1977
Oil, 44 x 66
Gift of Mr. and Mrs. William A. Marsteller and the National Endowment for the Arts. 77.43

Van Everen, Jay (1875-1947)
Full Size Detail of Tile and Mosaic Plaque for 125th Str. Station, 1899
Oil on composition board, 21½ x 37
Gift of Mr. and Mrs. Henry M. Reed. 76.24

Warhol, Andy (b. 1925)
Electric Chairs, 1971
Portfolio of ten serigraphs, Edition 192/250, 11 7/16 x 47⅞ each
Gift of Peter M. Brant. 76.54a-j

Chairman Mao, 1975
Oil, 26 x 22
Gift of Peter M. Brant. 76.44

Flowers
Portfolio of ten serigraphs, Edition 33/100, 40½ x 27½ each (approximately)
Portfolio of ten serigraphs, Edition 33/100, 40½ x 27½ each (approximately)
Gift of Peter M. Brant. 76.55a-j

Flowers
Portfolio of ten serigraphs with hand coloring, Edition 161/250, 40½ x 27, each (approximately)
Gift of Peter M. Brant. 76.53a-j

Wendel, Theodore (1859-1932)
Giverny Farm, c. 1866
Oil, 15 x 18
Promised gift of John I. H. Baur. 3.76

Wharton, Margaret (b. 1943)
1, 1975
Wood, 36½ x 108 x 108
Gift of The American Art Foundation. 77.42

Wood, Grant (1892-1942)
Study for Ames Mural, c. 1935-39
Colored pencil, chalk, and pencil on butcher paper; triptych, 22¾ x 80¼ (overall)
Promised gift of Mr. and Mrs. George D. Stoddard. 2.76

Frances and Sydney Lewis Collection

Works acquired by gift and through purchase with part of $250,000 acquisition fund established March 25, 1976, the largest fund for this purpose in the history of the Museum

Arneson, Robert (b. 1930)
Whistling in the Dark, 1976
Terra-cotta and glazed ceramic, 35¼ x 20 x 20
77.37

Cottingham, Robert (b. 1938)
Radios, 1977
Oil, 78 x 78
77.36

de Kooning, Willem (b. 1904)
Untitled, c. 1937
Gouache and pencil, 6¾ x 13¼
77.34

Estes, Richard (b. 1936)
Ansonia, 1977
Oil, 48 x 60
77.33

Hartley, Marsden (1877-1943)
Landscape, New Mexico, 1919-20
Oil, 28 x 36
77.23

Kline, Franz (1910-1962)
Composition, 1955
Oil and gouache on paper, 10⅜ x 14⅛
77.35

Krasner, Lee (b. 1908)
Imperfect Indicative, 1976
Collage on canvas, 78 x 72
77.32

Lawrence H. Bloedel Bequest

Avery, Milton (1893-1965)
Sea Gazers, 1956
Oil, 30 x 44
77.1.3

Anemones, 1958
Oil, 28 x 22
77.1.1

Racing Sails, 1960
Watercolor, 22¾ x 34¾
77.1.2

Bailey, William (b. 1930)
Eggs, 1974
Oil, 34½ x 44¾
77.1.4

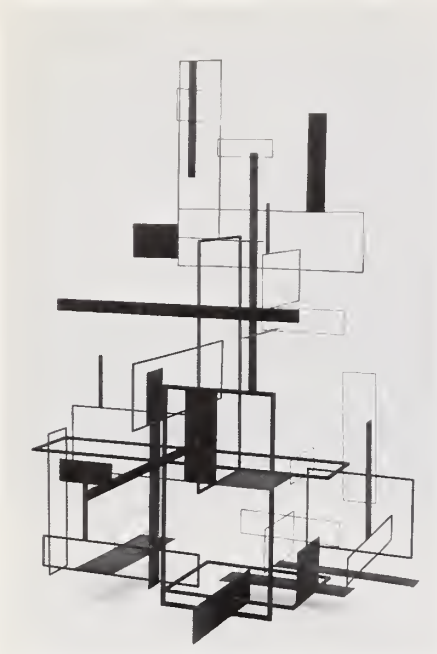
Baskin, Leonard (b. 1922)
Horizontal Bird, 1961
Bronze, 19 x 39¾ x 1
77.1.5

Baziotes, William (1912-1963)
Sand, 1957
Oil, 48 x 36
77.1.6

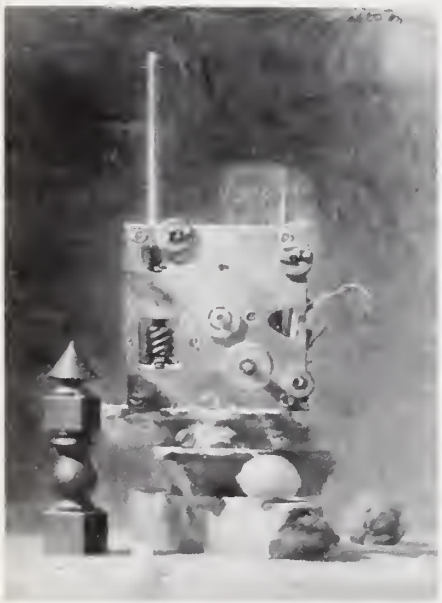
Bischoff, Elmer (b. 1916)
Orange Sky, 1958
Oil, 27 x 30
77.1.7

Brooks, James (b. 1906)
Hanrahan, 1966
Acrylic, 36 x 43
77.1.8

Brown, Joan (b. 1938)
Still Life with Vegetables, 1963
Oil, 48 x 48
77.1.9



Sidney Gordin. *April, 1953.* Steel painted black, 64 x 47½ x 34¾ inches. Promised gift of Mr. and Mrs. Raymond J. Learsy. 27.77.



Walter Murch. *Medley,* c. 1950-51. Oil on canvas, 27 x 20 inches. Lawrence H. Bloedel Bequest. 77.1.35.

Corbett, Edward (1919-1971)
Provincetown Drawing 1962, #4
Pastel and crayon, 18½ x 12⅛
77.1.11
Provincetown September 1963, #2
Oil, 48 x 40
77.1.12
Provincetown 1969, IX
Oil, 30 x 40
77.1.10

Cramer, Konrad (1888-1963)
Improvisation #1, 1912
Oil, 29¾ x 24
77.1.13

Dasburg, Andrew (b. 1887)
Summer Meadows, 1932-33
Watercolor, 13⅜ x 21⅜ (sight)
77.1.14

Daugherty, James H. (1887-1947)
Picnic, c. 1915-16
Oil, 28¼ x 38¼
77.1.15

Demuth, Charles (1883-1935)
Trees and Tower, Bermuda, c. 1916-17
Watercolor and pencil, 7 15/16 x 10⅛ (sight)
77.1.17
Study of Bee Balm, n.d.
Watercolor and pencil, 16½ x 11⅛ (sight)
77.1.16

Gee, Yun (1906-1963)
Street Scene, 1926
Oil on board, 11 x 15⅝
77.1.18

Georges, Paul (b. 1923)
Road to Easthampton, 1961
Oil, 31½ x 38
77.1.19

Goodnough, Robert (b. 1917)
Dinosaur, 1952
Wood, 18¾ x 8½ x 56
77.1.20

Hatchett, Duayne (b. 1925)
Untitled, 1969
Stainless steel, 18¾ x 6 x 12¼
77.1.21
Column, 1970
Aluminum, 98 x 24½ x 24½
77.1.22

Heliker, John (b. 1909)
Still Life, 1962
Oil, 46 x 46
77.1.23

Henri, Robert (1865-1929)
Blackwell's Island, East River, 1900
Oil, 20 x 24
77.1.24

Herriman, George (1878-1944)
Original Drawing for "Krazy Kat" Cartoon Strip, 1922
Ink and pencil, 21½ x 18½ (sight)
77.1.25

Hopkins, Budd (b. 1931)
Pamet Rise, 1967
Oil, 72¾ x 51
77.1.26

Kahn, Wolf (b. 1927)
Autumn Evening, 1973
Oil, 22 x 36
77.1.27

Kienbusch, William (b. 1914)
Monuments, Hurricane Island, 1958
Oil, 55 x 73½
77.1.28

Macdonald-Wright, Stanton (1890-1973)
Vers la Cime, 1963
Oil on board, 24 x 20
77.1.29

MacIver, Loren (b. 1909)
Paris Night Meanders, 1959
Oil, 42 x 57
77.1.30

Mason, Alice Trumbull (1904-1971)
Suspension Points (Surface Winds), 1959
Oil, 30 x 36
77.1.31

Matulka, Jan (1890-1972)
Cubist Still Life with Guitar/Seated Female Nude, n.d.
Conte crayon and pencil (both sides), 14½ x 11¾
77.1.32

Morris, Carl (b. 1911)
Archaic Script, 1961
Oil, 46 x 58
77.1.33

Morris, George L. K. (1907-1975)
Pivot, 1964
Oil, 48 x 36
77.1.34

Murch, Walter (1907-1967)
Medley, c. 1950-51
Oil, 27 x 20
77.1.35
Melon, 1962
Oil on paper, 17⅜ x 15½ (sight)
77.1.36

O'Keeffe, Georgia (b. 1887)
It Was Blue and Green, 1960
Oil, 30 x 40
77.1.37

Oliveira, Nathan (b. 1928)
Jumping Dog, 1962
Oil, 48 x 51
77.1.38

Park, David (1911-1960)
Flower Market, n.d.
Oil, 34½ x 43
77.1.39

Porter, Fairfield (1907-1975)
Children in a Field, 1960
Oil, 45 x 45
77.1.40
The Screen Porch, 1964
Oil, 79½ x 79½
77.1.41
Chrysanthemums Under a Blue Sky, 1966
Oil, 36 x 36
77.1.42

Prendergast, Maurice (1859-1924)
Summer's Day, 1916-18
Oil, 20¼ x 28¼
77.1.43

Rivers, Larry (b. 1923)
Berdie in a Red Shawl, 1953
Oil, 53 x 65
77.1.44
Berdie Seated, Clothed, 1953
Bronze, 10 x 6½ x 9¾
77.1.45
Still Life with Grapefruit and Seltzer Bottle, 1954
Oil, 28 x 36
77.1.46

Russell, Morgan (1886-1953)
Synchromy No. 6 (One Part of a Three-Part Synchromy), c. 1922-23
Oil, 10¼ x 13
77.1.47

Sheeler, Charles (1883-1965)
On a Connecticut Theme, 1958
Oil, 19½ x 29½
77.1.48

Society of Independent Artists
Collaborative Work, 1922
32 squares of silk decorated by members of the Society in varied techniques, 45 x 30 (overall)
77.1.49

Storrs, John (1885-1956)
Abstract in Blue and Green, 1934
Oil, 16¼ x 13
77.1.50

Sugarman, George (b. 1912)
Criss-Cross, 1963
Painted wood, 41½ x 36½ x 38
77.1.51

Tam, Reuben (b. 1915)
Mountain Air, 1961
Oil, 44 x 50
77.1.52

Vicente, Esteban (b. 1906)
Tyr, 1960
Oil, 60 x 48
77.1.53

Xceron, Jean (1890-1967)
U Form No. 553A, 1962
Watercolor, 30 x 21⅜
77.1.54
No. 457, Morphes, 1964
Oil, 40 x 51
77.1.55

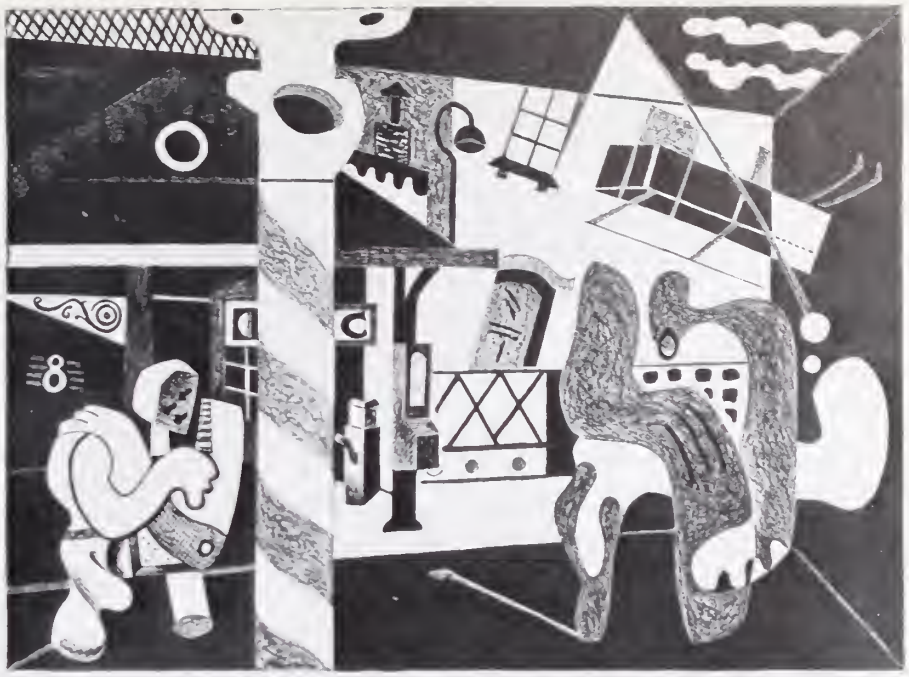
Promised Gifts of Mrs. Percy Uris

Archipenko, Alexander (1887-1964)
Reclining Nude, c. 1935
Bronze, 5¾ x 22 x 6
2.77

Avery, Milton (1893-1965)
Tree Fantasy, 1950
Oil, 31¼ x 40¼
3.77

Bellows, George (1882-1925)
Matinicus, 1916
Oil, 32¼ x 40¼
4.77

Benton, Thomas Hart (1889-1975)
Poker Night—from A Streetcar Named Desire, 1948
Tempera and oil on panel, 36 x 48
5.77



Stuart Davis. *2 Figures and El*, 1931. Lithograph, Edition 16/25, 11 x 15 inches. Gift of Mr. and Mrs. Michael H. Irving (and purchase). 77.13.

Cassatt, Mary (1844-1926)
Bathing the Young Heir, c. 1891
Oil, 29 x 23¾
6.77

Chase, William Merritt (1849-1916)
Beach Scene, c. 1895
Oil, 14 x 19½
9.77
Helen, Daughter of the Artist, c. 1900
Oil, 25¾ x 24½
7.77
Study of Clara Stephens Wearing a Beige Hat with Orange Ribbon, 1913
Oil, 21¼ x 25¾
8.77

du Bois, Guy Pène (1884-1958)
Virginia in Doorway, c. 1913
Oil, 15½ x 11½ (sight)
12.77
Girl in White Waist, c. 1915
Oil on wood, 20 x 15
11.77
Fête Champêtre, 1928
Oil, 36½ x 29½
10.77

Grosz, George (1893-1959)
The Couple (Theatre-Goers) 1933
Watercolor, 25 x 18¼ (sight)
13.77

Hassam, Childe (1859-1935)
At the Cafe, 1887
Oil, 15 x 18
14.77

Henri, Robert (1865-1929)
Sammy and His Mother, 1915
Oil 32 x 26
16.77
Portrait of Tillie, c. 1917
Oil, 24 x 20
15.77

Kuhn, Walt (1877-1949)
Anne, 1930
Oil, 30 x 25
17.77

Levine, Jack (b. 1915)
In Soho, 1962
Oil, 35¼ x 40¼
18.77

Lipchitz, Jacques (1891-1973)
Pierrot with Clarinet, 1918
Bronze, 29½ high
26.77
Mother and Child, 1948-59
Bronze, 55 high
19.77

Luks, George (1867-1933)
Tea Party, 1922
Oil, 24½ x 20½
20.77

Pascin, Jules (1885-1930)
Model in a Pink Slip, 1926
Oil, 28¾ x 36
21.77

Prendergast, Maurice (1859-1924)
In Central Park, n.d.
Oil, 17½ x 22½
22.77

Rivers, Larry (b. 1923)
Portrait of Frank O'Hara, 1952
Oil, 30½ x 26
23.77

Soyer, Moses (1899-1974)
Mimi and Red, 1962
Oil, 36 x 30
24.77
Ida Soyer with Marthe, 1964
Oil, 36 x 30
25.77

Lenders to Museum Exhibitions

A. E. Gallatin. *Untitled*, 1938. Oil on canvas, 20¼ x 24¼ inches.
Gift of Philip Morris Incorporated. 76.32.

Vito Acconci
Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco
Nicholas Africano
Albany Institute of History and Art, Albany, New York
Albright-Knox Art Gallery, Buffalo, New York
Mrs. Raymond Pace Alexander
Arthur G. Altschul
American Philosophical Society Library, Philadelphia
Harry W. Anderson
John Anderson
Art Institute of Chicago
Dore Ashton
Julie Augur
Richard Brown Baker
John Baldessari
Walter Bareiss
Sid Bass
Mr. and Mrs. John I. H. Baur
Bauerische Motoren Werke AG, Munich
Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut
Charles R. Benenson
Mr. and Mrs. Edwin Bergman
John Berggruen Gallery, San Francisco
Berkshire Museum, Pittsfield, Massachusetts
Mr. and Mrs. Michael Blankfort
Leigh Block
Bowdoin College Museum of Art, Brunswick, Maine
Mr. and Mrs. Wallace Bowman
Mrs. Harry Lynde Bradley
Brandywine River Museum, Chadds Ford, Pennsylvania
Braniff International, Dallas
British Museum, London
The Brooklyn Museum, New York
Jeffery R. Brown
William Theophilus Brown
Mr. and Mrs. Nicola Bulgari
Mrs. Charles Burlingham
Alexander Calder
Louisa Calder
Canajoharie Library and Art Gallery, Arkell Hall Foundation, Canajoharie, New York
Mr. and Mrs. Stuart Caplin
Museum of Art, Carnegie Institute, Pittsburgh
Amon Carter Museum of Western Art, Fort Worth, Texas
Case Western Reserve University, Cleveland
Mr. and Mrs. Leo Castelli
Castelli Graphics, New York
Leo Castelli Gallery, New York
Vija Celmins
Mme Ida Chagall
Mr. and Mrs. Donn Chappellet
Chermayeff and Geismar Associates, Inc., New York
Childs Gallery, Boston
Cincinnati Art Museum
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
Cleveland Museum of Art
Dr. Arthur S. Cobin
Arthur Cohen
Columbia University, New York
Columbus Gallery of Fine Arts
Mr. and Mrs. Thomas L. Colville
Connecticut Bank and Trust Co., Hartford
Paula Cooper Gallery, New York
Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York
Claire Copley Gallery, Los Angeles
Corcoran Gallery of Art, Washington, D.C.
James Corcoran Gallery, Los Angeles
Currier Gallery of Art, Manchester, New Hampshire
Dallas Museum of Fine Arts
David Daniels
Bruce Davidson
Jean and Sandra Davidson
Shawn Davidson
Delaware Art Museum, Wilmington
Detroit Institute of Arts
Christopher Diebenkorn
Richard Diebenkorn
Mrs. F. Dobo
Mrs. Erin Drake
Mr. and Mrs. William Drew
Droll/Kolbert Gallery, Inc., New York
Mrs. Marcel Duchamp
Benjamin Eisenstat
Alfred M. Esberg
Essex Institute, Salem, Massachusetts
Mr. and Mrs. Jack Falvey
Mr. and Mrs. Stuart P. Feld
Ronald Feldman Fine Arts, Inc., New York
Fine Arts Museums of San Francisco
George Hopper Fitch
Mr. and Mrs. Morgan Flagg
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
The Forbes Magazine Collection
Fordham University Library, Bronx, New York
Forum Gallery, New York
Xavier Fourcade
Fourth National Bank and Trust Co., Wichita, Kansas
Noel and Richard Frackman
Framart Studio, Naples
Free Library of Philadelphia
Allan Frumkin Gallery, New York
Mr. and Mrs. Andrew Gagarin
Jo Ann and Julian Ganz, Jr.
Mr. and Mrs. Philip Gelber
Mr. and Mrs. Philip Gersh
Mrs. Julianne Kemper Gilliam
Mr. and Mrs. Arnold Glimcher
Mathias Goeritz
Ben and Beatrice Goldstein Foundation
Graham Gallery, New York
Robert C. Graham
Grand Rapids Art Museum, Grand Rapids, Michigan
Mr. and Mrs. Richard Grant
Dr. and Mrs. Ralph Greenlee, Jr.
Grunwald Center for the Graphic Arts, University of California, Los Angeles
The Solomon R. Guggenheim Museum
Graham Gund
Theodore Halkin
Hanson-Fuller Gallery, San Francisco
O. K. Harris, New York
John Davis Hatch

Roger Brown. *The Entry of Christ into Chicago in 1976*, 1976. Oil on canvas, 72 x 120 inches. Gift of Mr. and Mrs. Joel S. Ehrenkranz (by exchange), Mr. and Mrs. Edwin A. Bergman, and the National Endowment for the Arts. 77.56.

Peggy Calder Hayes
Anthony Hernandez
Susanne Hilberry Gallery, Birmingham, Michigan
Daniel Alva Hill
James Hill
Hirschl and Adler Galleries, New York
Joseph H. Hirshhorn
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Historical Society of Pennsylvania, Philadelphia
Mr. and Mrs. Raymond J. Horowitz
Hudson River Museum, Yonkers, New York
The Hyde Collection, Glens Falls, New York
International Museum of Photography George Eastman House, Rochester, New York
Helen Jacobs
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Jacques I. Leviant
Mrs. Diana Lewis
Library of Congress, Washington, D.C.
Light Gallery, New York
Howard and Jean Lipman
Mrs. H. Gates Lloyd
Long Island Historical Society, Brooklyn, New York
Los Angeles County Museum of Art
Guy Loudmer and Herve Poulain
Barry Lowen
Nancy Lurie Gallery, Chicago
Fondation Maeght, Saint-Paul-de-Vence France
Galerie Maeght, Paris and Zurich
Robert Mapplethorpe
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Brice Marden
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Richard McDonough
Mr. and Mrs. Algur H. Meadows
Mr. and Mrs. Paul Mellon
The Metropolitan Museum of Art, New York
Mrs. Albert Fink Milton
Milwaukee Art Center
Minneapolis Institute of Art
Mitchell, Hutchins Inc., New York
Moderna Museet, Stockholm
Ray Moniz
Montclair Art Museum, Montclair, New Jersey
Munson-Williams-Proctor Institute, Utica, New York
Musée National Fernand Léger, Biot, France
Museum of the City of New York
Museum of Comparative Zoology, Agassiz Museum, Harvard University, Cambridge, Massachusetts
Museum of American China Trade, Milton, Massachusetts
Museum of Fine Arts, Boston
The Museum of Fine Arts, Houston
The Museum of Modern Art, New York
Museum of Art, Rhode Island School of Design, Providence
Museums at Stony Brook, New York
Mr. and Mrs. Louis S. Myers
National Academy of Design, New York
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
National Gallery of Art, Washington, D.C.
William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri
Neuberger Museum, State University of New York, Purchase
New Britain Museum of Art, New Britain, Connecticut

Lenders to Museum Exhibitions

continued

Clyde M. Newhouse
Newhouse Galleries, New York
New Jersey State Museum, Trenton
Musiel Kallis Newman
Newspace Gallery, Los Angeles
New-York Historical Society
New York Public Library
North Carolina Museum of Art, Raleigh
The Oakland Museum
Old Dartmouth Historical Society and Whaling Museum, New Bedford, Massachusetts
Art Gallery of Ontario, Toronto
Dr. Howard and Dr. Joy D. Osofsky
Danuta Otfinowski
Pace Gallery, New York
Mr. and Mrs. Stephen D. Paine
Max and Linda Palevsky
Parasol Press, New York
The Parrish Art Museum, Southampton, New York
Betty Parsons Gallery, New York
Mr. and Mrs. Robert L. Patterson
Peabody Museum, Harvard University, Cambridge, Massachusetts
Jane Penfield
Pennsylvania Academy of the Fine Arts, Philadelphia
Mr. and Mrs. Klaus Perls
Perls Gallery, New York
Philadelphia Museum of Art
Mr. and Mrs. Gifford Phillips
The Phillips Collection, Washington, D.C.
Phoenix Art Museum
Poindexter Gallery, New York
William Picher and Walter Goodman
Piedmont Driving Club, Atlanta
Dr. and Mrs. Edmund Pillsbury
Shirley Polykoff
Port Authority of New York and New Jersey, New York
Joel S. Post
Mrs. Joan Prats
The Art Museum, Princeton University, Princeton, New Jersey
Joseph Pulitzer, Jr.
John B. Putnam
Walt Reed
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Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia
Mr. and Mrs. David Rockefeller
Mr. and Mrs. John D. Rockefeller 3rd
Naomi and Walter Rosenblum
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Alan Daniel Saret
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Sears, Roebuck and Company, Chicago
Seattle Art Museum
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University Art Museum, University of New Mexico, Albuquerque
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University of Kansas, Wichita
University of Michigan, Ann Arbor
University of Nebraska, Lincoln
Memorial Art Gallery, University of Rochester, New York
University of Virginia, Charlottesville
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Robert Arneson. *Whistling in the Dark*, 1976. Terra-cotta and glazed ceramic, 35¼ x 20 x 20 inches. Frances and Sydney Lewis Collection. 77.37.

Institutions and Organizations Receiving Loans

Ad Reinhardt. *Collage*, 1938. Paper collage on paper, 15 x 11 inches (sight). Gift of Mrs. Ad Reinhardt. 76.51.

Two hundred and fourteen works from the Permanent Collection were lent to the following one hundred and twenty-two institutions during the fiscal year 1976-77.

ACA Galleries, New York
Addison Gallery of American Art, Andover, Massachusetts
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The Baltimore Museum of Art
Bradford City Art Gallery, Bradford, England
Brandywine River Museum, Chadds Ford, Pennsylvania
The Brooklyn Museum, New York
The Charles Burchfield Center, Buffalo, New York
Carleton College, Northfield, Minnesota
Cathedral Museum of Religious Art, New York
Cedar Rapids Art Center, Cedar Rapids, Iowa
Center for Visual Arts Galleries, Normal, Illinois
Columbia University, New York
Columbus Gallery of Fine Arts
The Contemporary Arts Center, Cincinnati
Corcoran Gallery of Art, Washington, D.C.
Davis and Long Company, New York
Des Moines Art Center
Detroit Institute of Arts
Terry Dintenfass, Inc., New York
Everson Museum of Art, Syracuse, New York
Forum Gallery, New York
Galleria d'Arte Moderna e Contemporanea, Rome
Gimpel Weitzenhoffer Ltd., New York
Grand Rapids Art Museum, Grand Rapids, Michigan
Gruenebaum Gallery, Ltd., New York
The Guild Hall, East Hampton, New York
Hamilton Gallery of Contemporary Art, New York
Hammer Galleries, New York
Hayward Gallery, London
Heckscher Museum, Huntington, New York
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Heritage Plantation of Sandwich, Massachusetts
The High Museum of Art, Atlanta, Georgia
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Hobart and William Smith College Museum, Geneva, New York
House of Culture, Stockholm
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The Katonah Gallery, Katonah, New York
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Laing Art Gallery, Newcastle, England
Lakeview Center for the Arts and Sciences, Peoria, Illinois
Los Angeles County Museum of Art
Los Angeles Municipal Art Gallery
Macdowell Colony, Inc., New York
Milwaukee Art Center
Montgomery Museum of Fine Arts
Musée d'Art Moderne de la Ville de Paris
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Museum of Art, Carnegie Institute, Pittsburgh
Museum of Contemporary Art, Chicago
The Museum of Contemporary Crafts, New York
Museum des 20. Jahrhunderts, Vienna
The Museum of Fine Arts, Houston
Museum of Modern Art, Belgrade
The Museum of Modern Art, New York
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
National Museum of Poland, Warsaw
National Gallery of Art, Washington, D.C.
Neuberger Museum, Purchase, New York
The New Gallery of Contemporary Art, Cleveland
New Jersey State Museum, Trenton
Newport Harbor Art Museum, Newport Beach, California
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Ohio State University Gallery of Fine Art, Columbus
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The Parrish Art Museum, Southampton, New York
Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Museum of Art
Philbrook Art Center, Tulsa, Oklahoma
The Phillips Collection, Washington, D.C.
Portsmouth City Art Gallery, Portsmouth, England
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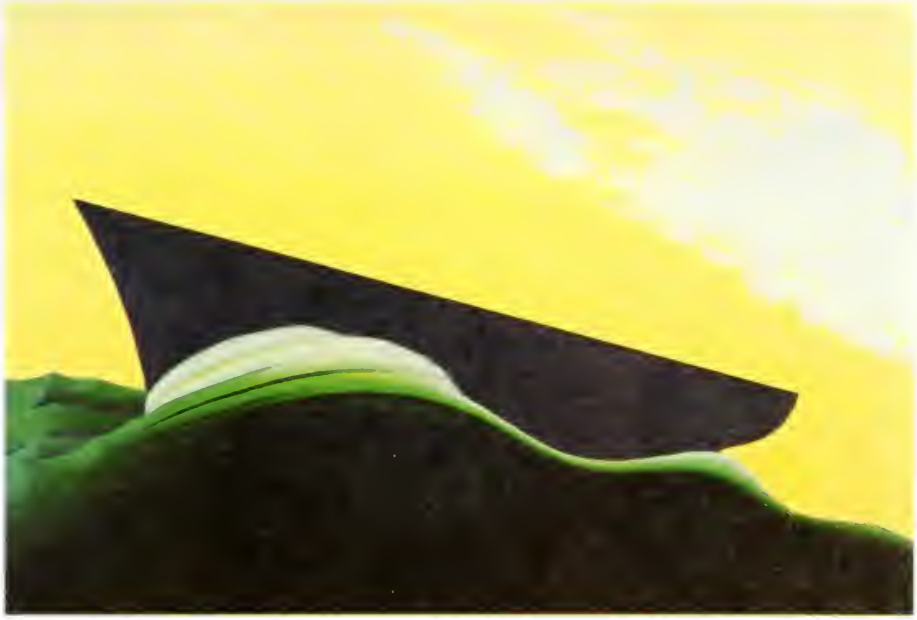

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Stephen Keister, *Supervisor and Sales*
Jane Steinberg, *Supervisor and Sales*
Andrew Glass, *Sales*
Amy Plumb, *Sales*
Phyllis J. Waltermire, *Sales*

Building Maintenance
John Murray, *Building Manager*
Donald A. MacLean, *Chief Engineer*
Nicholas Borg, *Engineer*
Joseph P. Mahon, *Engineer*
Edward Reilly, *Engineer*
Oscar Burnham, *Carpenter*

Security
Sylone Brown, *Chief Security Officer*
Altamont Fairclough, *Head Guard*
Rudolf A. Albers, *Guard*
Douglas Burnham, *Guard*
Raymond Burroughs, *Guard*
Peter Butin, *Guard*
Arnold Freidman, *Guard*
Dell Holder Jr., *Guard*
Hazell Iverson, *Guard*
Winston L. James, *Guard*
George F. Kelly, *Guard*
Ronald B. Langley, *Guard*
Louis McLean Jr., *Guard*
Ellis Patillo, *Guard*
Charles H. Powe, *Guard*
Herbert Price, *Guard*
Hector Reyes, *Guard*
Emanuel Riley, *Guard*
Leroy Robinson, *Guard*
Marshall Smith Jr., *Guard*
Walter Stewart, *Guard*
Lucinda Vaughn, *Guard*
Patsy M. Weekes, *Guard*

Restaurant

Gerald Green, *Manager*
Nelson Arvelo, *Sunday Busboy*
Pedro Arvelo, *Sunday Dishwasher*
Maureen Burns, *Sunday Table Attendant*
Stephen Escher, *Table Attendant*
Ann Marie Farrell, *Sunday Table Attendant*
Nora Farrell, *Table Attendant*
Howard Fischer, *Busboy*
Wolfgang Fundinger, *Table Attendant*
Brenda Kervin, *Table Attendant*
Anthony Macdonald, *Dishwasher*
James Manning, *Cook*
Tyrone Randolph, *Sunday Salad Person*
Jane Schroeder, *Sunday Manager*
Anna Storkel, *Cashier*
Eseria Trinidad, *Counter Person*

Volunteers

The Museum is gratful for the time and effort contributed by the following volunteers and interns who worked in various departments in the Museum during the past year.

Claire Bonny
Maudette Ball
Nina Belfor
Anita Benzinger
Barbara Boehm
Quentin Braithwaite
Lisa Caugherty
Vivian Cavalieri
Lisa Copeland
Ruth Cummings
Mitchell Cutler
Nina Davis
Marianne Diorio
Shirley Drogin
Elizabeth Easton
Marjorie Emmanuel
Amy Ettelson
Carrie Feder
Sara Feldman
Maggie Ferdon
Beatrice Ferguson
Lisa Fischetti
Peter Freeman
Lilly Gainsburg
Eric Gibson
Claudia Giordano
Frank Glaser
Leslie Gordon
Regina Gray
Paul Gunther
Barbara Healey
Clarissa Hoffman
Tom Hudspeth
Darcy Johnson
Kathleen Kennedy
Dara Keeton
Debra Kent
Patti Kinsinger
Anne Lantzius
Laurie Lasdon
Karen Lebergott
Susan Logan
Lisa Ludwig
Shirley Lyons
Reed Manville
Beverly Miller
Joanne Miltz
Kathy Minton
Dennis Molner
Jeannene McDonald
Peggy McDonnell
Barbara Gina McKay
Jody McMahon
Serene Nakano
Gail Nankin
Diane Nelson
Babette New
Elaine Norkus
Kim Picone
Susan Poneman
Elyn Ramon
Tara Reddi
Helene Reinus
Dorothy Rich
Buck Rogers
Mary Roll
Barry Rosen
Harriet Rosen
Michelle Rudnick
Monica Sadler
Adele Safran
Janet Satz
Barbara Schaefer
Allan Schwartzman
Anne Scott
Liz Sheffield
Shari Silverman
Beatrice Slapion
Amy Sultan
Maria Theodore
Mary Todd
Mildred Velazquez
Marti Weinberger
Jack Wiant

Independent Study Program of the Education Department

Participants in the Art History and Studio programs for the Fall 1976 and Spring 1977 semesters.

Art History

Will Ameringer
Pennsylvania State University

Susan Buckler
Brandeis University

Stiles Colwill
George Washington University

Mary Wayne Fritzsche
Smith College

Connie Grunwald
Florida State University

Maureen Keesey
University of California, Davis

Heather Kurzbauer
Yale University

Rosa Lindenburg
University of Amsterdam, The Netherlands

Joanne Loper
Manhattanville College

Lauren McGuinn
University of Manchester, England

Gina McKay
University of North Carolina

Mary Mullin
University of North Carolina

Lisa Phillips
Middlebury College

Stephen Polcari
University of California, Santa Barbara

Owen Pratz
Central Washington State College

Isabella Puliafito
SUNY at Binghamton and
University of Genoa, Italy

Pamela Rorke
Swarthmore College

Joan Rubin
New York University

Karl Sandin
Rutgers University

Martha Winans
University of California, Irvine

Peter Zabielskis
Oberlin College

Studio

David Bates
Southern Methodist University

Ericka Beckman
California Institute of the Arts

Joseph Bishop
University of Nevada

G. Dike Blair
School of the Art Institute of Chicago

Jay Butterworth
University of California, Irvine

Myrel Chernick
School of the Art Institute of Chicago

Susan Clark
Douglass College

Susan Daitch
Barnard College

Frank Egloff
Hunter College

Jean Foos
Tyler School of Art, Temple University

Deborah French
University of Illinois, Urbana

Michael Glier
Williams College

Jenny Holzer
Rhode Island School of Design

Rebecca Johnston
Brown University

Maurie Kerrigan
School of the Art Institute of Chicago

Michael Kessler
Kutztown State College

Robert Kraus
Yale University

Deborah Krol
Wayne State University

Carol Marshall
University of Texas, Austin

Klaus Mettig
Dusseldorfer Kunstakademie

Patricia Murphy
Hornsey College of Art, London

Denise Nagata
Rutgers University

Donald Newman
California Institute of the Arts

Lesley Sendall
Hartford Art School

Katharina Sieverding
Dusseldorfer Kunstakademie

Linda Smukler
Yale University

Gail Vachon
Massachusetts College of Art

David Winter
Bennington College

The Board of Trustees
Whitney Museum of American Art

We have examined the accompanying balance sheet of the Whitney Museum of American Art at June 30, 1977 and the related statements of operations and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In accordance with acceptable museum accounting practices, works of art, which were donated to or purchased by the Museum, are not included in the balance sheet.

In our opinion, the statements mentioned above present fairly the financial position of the Whitney Museum of American Art at June 30, 1977 and the results of its operations and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Arthur Young & Company
New York, New York

September 18, 1977

Whitney Museum of American Art
Balance Sheet
June 30, 1977

ASSETS	
General Fund:	
Cash, including time deposit of $27,218	$ 34,023
Accounts receivable	52,747
Interest and dividends receivable	139,740
Investments, at cost (market value—$10,406,000)	9,936,387
Inventory of publications, at lower of average cost or market	227,480
Prepaid expenses and other assets	22,229
	10,412,606
Restricted Funds:	
Cash	37,122
Pledges receivable	485,725
Interest and dividends receivable	12,525
Investments, at cost (market value—$831,000)	839,661
Due from general fund	142,333
	1,517,366
Building Fund:	
Land, at cost	1,848,000
Building and improvements, at cost less accumulated depreciation—$952,031	3,376,589
Office furniture and fixtures, at cost less accumulated depreciation—$54,694	85,697
	5,310,286
	$17,240,258

LIABILITIES AND FUND BALANCES	
General Fund:	
Accounts payable and accrued expenses	$ 255,689
Due to restricted funds	142,333
General fund balances:	
Operating fund	482,877
Investment fund (Note 2)	9,531,707
	10,412,606
Restricted Funds:	
Accounts payable	7,286
Restricted funds balance (Note 3)	1,510,080
	1,517,366
Building Fund:	
Building fund balance	5,310,286
	5,310,286
	$17,240,258

See accompanying notes.

Whitney Museum of American Art
Statement of Operations
Year ended June 30, 1977

Income:	
Return on investment (Note 2)	$ 595,088
Contributions, gifts and grants	242,669
Revenue from Friends of Whitney Museum	233,765
Admissions	424,815
Fees and royalties	113,536
Sales of publications	576,050
Restaurant sales	145,286
Special events	78,274
Other income	4,301
Total income	2,413,784
Expenses:	
Exhibitions, registrar and curatorial	738,697
Housing and security of art collection	764,304
Education program	177,562
Film program	136,971
Library services	19,480
Cost of publications sold	300,424
Depreciation	105,654
General administration	747,046
Restaurant expenses	163,876
Special events	62,773
Total expenses	3,216,787
Required transfers to operating fund from restricted and investment funds for reimbursement of current operating expenses (Note 3)	771,070
Net expenses	2,445,717
Expenses over income	$ (31,933)

Statement of Changes in Fund Balances
Year ended June 30, 1977

	General fund				
	Operating fund	Investment fund	Restricted funds	Building fund	Total all funds
Balances, beginning of year	$438,934	$9,187,814	$1,497,697	$5,386,162	$16,510,607
Additions:					
Contributions, gifts and grants			891,052		891,052
Interest and dividends		668,575	58,239		726,814
Gain on sale of investments		282,973	4,217		287,190
Funding of pension plan (Note 4)			24,040		24,040
	—	951,548	977,548	—	1,929,096
Deductions:					
Return on investment allocated to operating fund (Note 2)		595,088			595,088
Purchases of works of art			201,224		201,224
Expenses over (under) income	(73,721)			105,654	31,933
Required transfers to operating fund for reimbursement of current operating expenses (Note 3)		12,567	758,503		771,070
Other			5,438		5,438
	(73,721)	607,655	965,165	105,654	1,604,753
Interfund transfers	(29,778)	—	—	29,778	—
Balances, end of year	$482,877	$9,531,707	$1,510,080	$5,310,286	$16,834,950

See accompanying notes.

Whitney Museum of American Art
Notes to Financial Statements
June 30, 1977

Note 1—Summary of significant accounting policies

Works of art and library works

In accordance with acceptable museum accounting practices, works of art and library works have been excluded from the balance sheet. These works are charged to the operating or restricted funds when purchased, depending upon the source of the funds used for such purposes.

Investments

Investments are carried at cost. Gains or losses from investment transactions are determined on an average cost basis and are included in the investment or the restricted funds, depending upon the source of the security transactions.

Land, building and improvements, and furniture and fixtures

Land owned by the Museum is carried at cost. Building and improvements, and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method on estimated useful lives of fifty years for the building, twenty to fifty years for improvements and ten years for furniture and fixtures.

Contributions, gifts and grants

Unrestricted contributions, gifts and grants and those restricted by the donor for more specific uses are included in the operating and restricted funds, respectively. Where a donor restricted gift or grant relates to a specific operating purpose, a transfer is made from the restricted fund to the operating fund in the year in which such expenditure is made.

Pension costs

Pension costs are computed on the basis of accepted actuarial methods and include provision for normal costs and amortization of prior service cost. It is the Museum's policy to fund, at a minimum, pension costs accrued.

Note 2—Investment fund

Effective July 1, 1976, the Museum (1) designated an investment fund with the objective of a long-range total rate of return rather than current interest and dividend yields, and (2) adopted a policy of providing for general operations of the Museum an amount equal to 6% of the average market value of investments for the preceding five years ended December 31.

Note 3—Restricted fund balances and transfers to the operating fund

At June 30, 1977, the restricted fund balances consisted of the following:

Endowment funds	$ 582,703
Funds for purchases of works of art	208,090
Funds for specified operating purposes	532,099
Pension fund (Note 4)	187,188
Total restricted fund balance	$1,510,080

Transfers to the operating fund for reimbursement of current operating expenses during the year ended June 30, 1977 were as follows:

From restricted funds:	
Education program	$136,835
Exhibitions	306,362
Publications	17,412
Film program	85,000
Other specified operating expenses	212,894
	758,503
From the investment fund	12,567
Total amount transferred to the operating fund	$771,070

Note 4—Pension plan

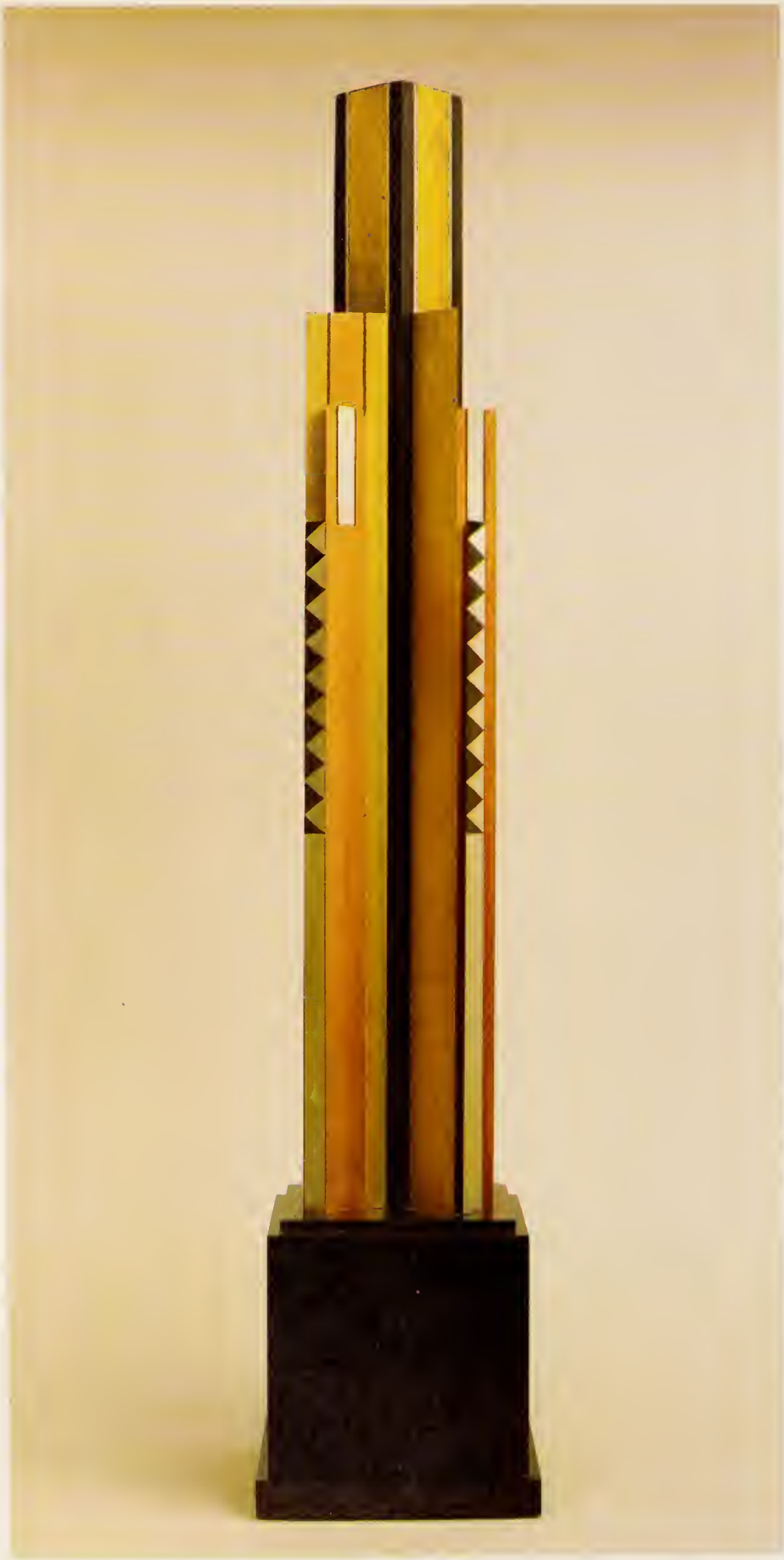
The Museum has a noncontributory pension plan covering substantially all employees except those covered under union pension plans. The Museum has established a separate pension fund (as part of its restricted funds—see Note 3) which consists of contributions and income earned thereon since inception of the plan on February 1, 1970.

In addition, $94,257 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Pension expense for the year, including current costs and amortization of prior service liability, amounted to approximately $31,340 of which $24,040 was transferred to restricted funds and approximately $7,300 was paid directly to retired employees who are not covered by either of the Museum's pension plans.

Note 5—Federal taxes

The Museum is a tax-exempt organization pursuant to Section 501(c)(3) of the Internal Revenue Code and, accordingly, is not subject to federal income tax. The Internal Revenue Service has determined that the Museum is not a private foundation as defined by Section 509(a) of the Internal Revenue Code.



John Storrs. *Forms in Space*, 1924.
Aluminum, brass, copper, wood on black marble base; 28½ x 5½ x 5¼ inches.
Gift of Charles Simon. 77.58.
Photo by Jerry L. Thompson.

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As of June 30, 1977

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Administrator and Secretary

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WHITNEY MUSEUM OF AMERICAN ART
945 MADISON AVENUE at 75th STREET, NEW YORK, NEW YORK 10021